

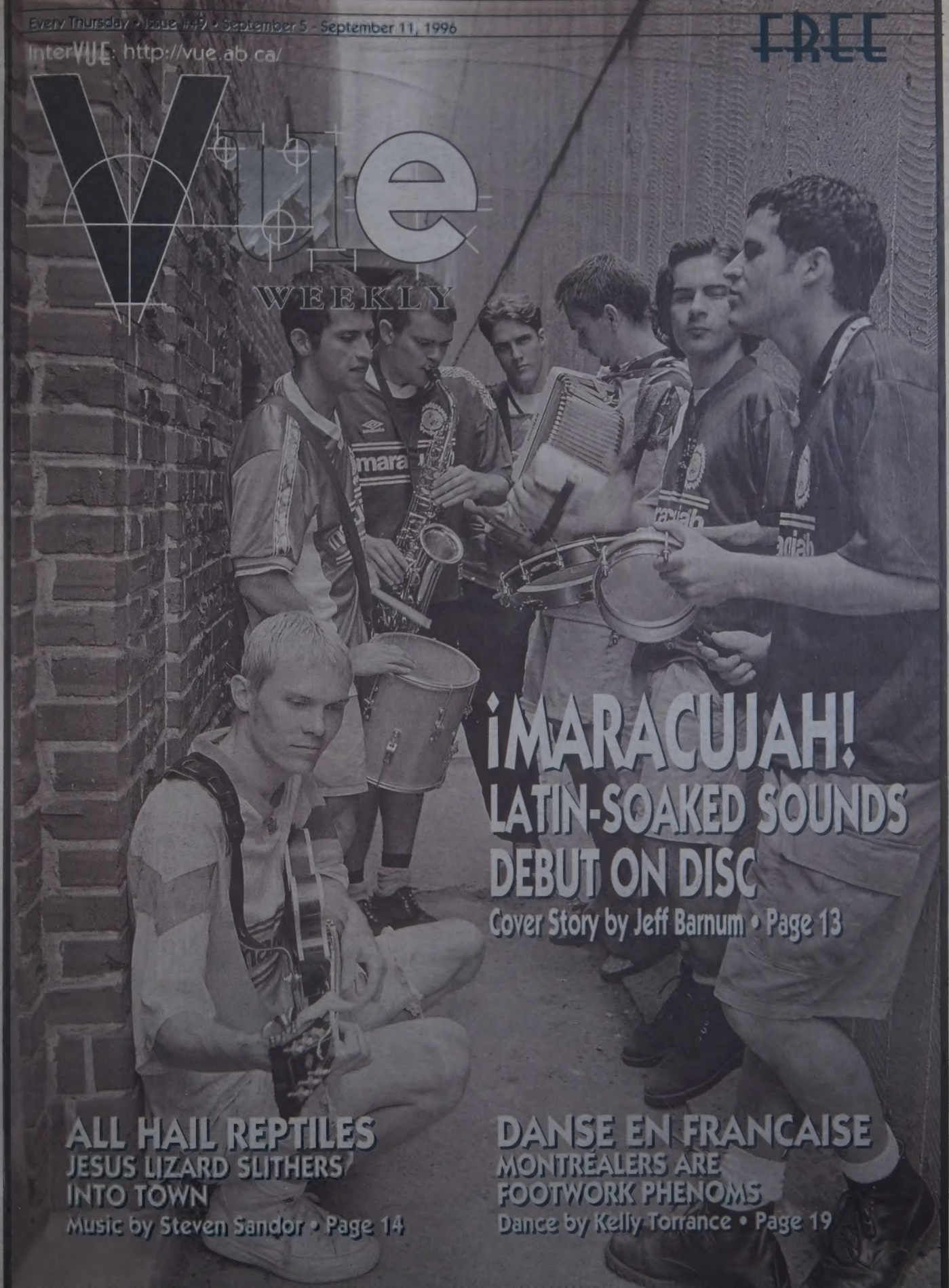
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LATIN-SOAKED SOUNDS DEBUT ON DISC

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JESUS LIZARD SLITHERS INTO TOWN

Music by Steven Sandor • Page 14

DANSE EN FRANCAISE

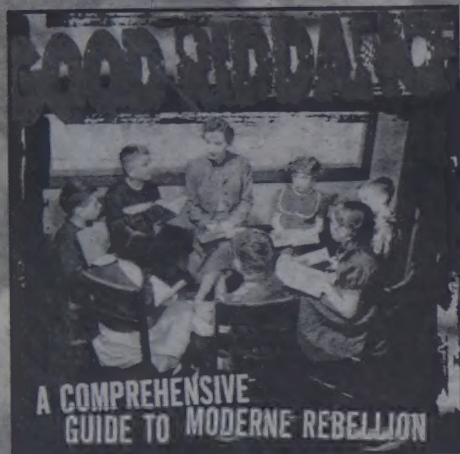
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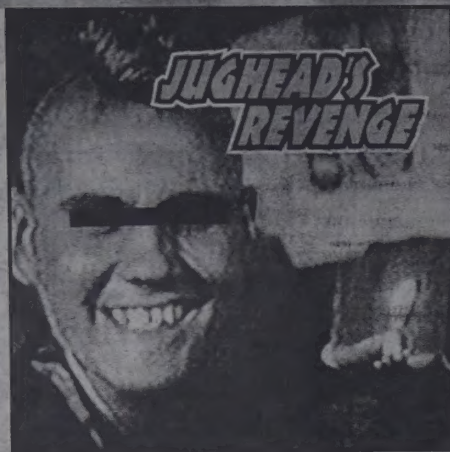
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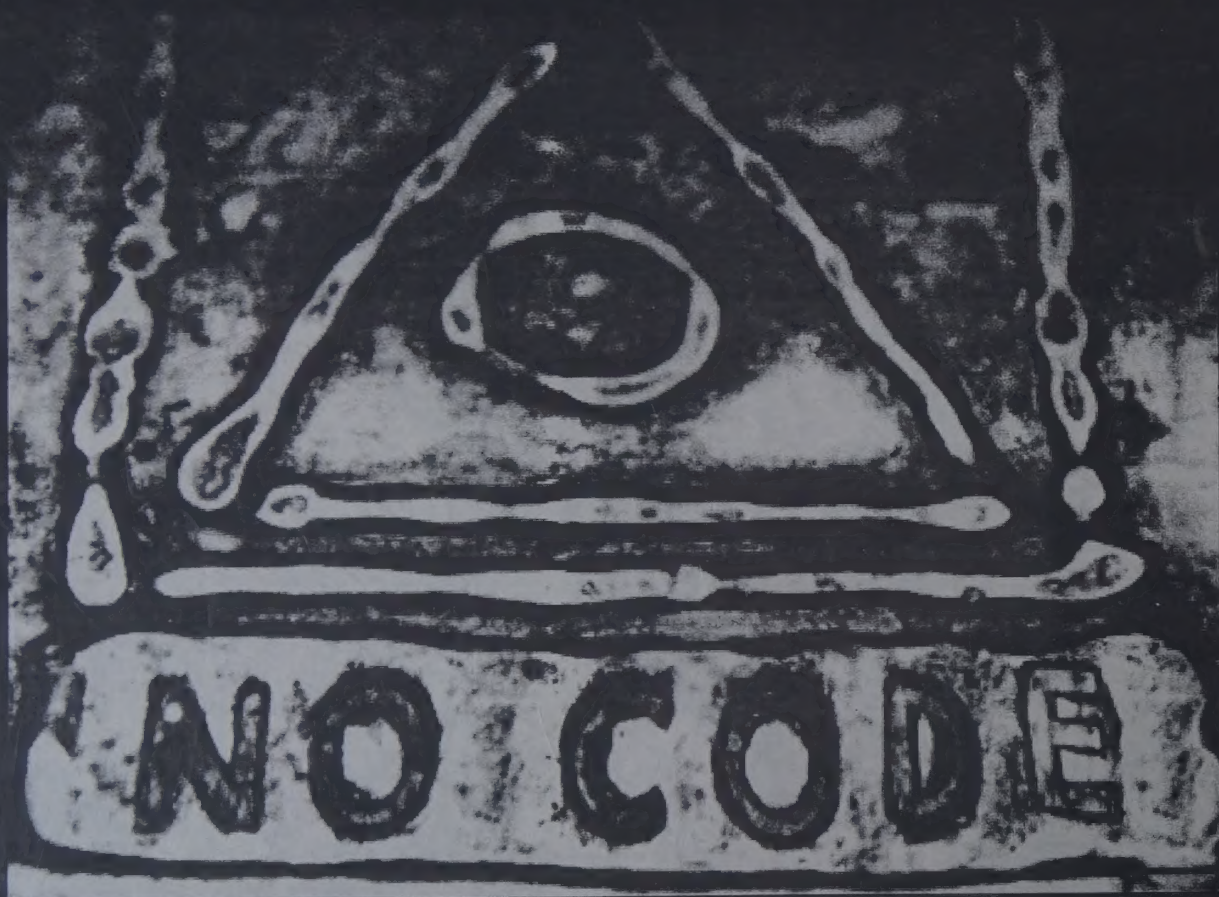
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FINDER

Page 6 • Opinion

For the first time in over two decades, the State of Oregon will put a serial killer to death. Over 80 per cent of the population from this traditionally moderate state support the death penalty--including the killer.

Page 11 • Vuenet

We are Borg. Resistance is futile. But Paramount will not let you read about our superior race on the Internet.

Pages 12 • Music

Trigger Happy is overjoyed after striking a deal with Hamilton, Ont.'s Sonic Unyon Records.

Page 13 • Cover

¡Maracujah! is prepared to take on the world with its special style of Latin-soaked dance music. But before taking on an unsuspecting world, we'll let the boys have a CD release celebration, first.

Pages 18 • Arts

Three Alberta comics have a beef with you. They also want to make you laugh. And we don't know about those wussy vegetarians...

Page 22 • Film

It may drag, but Joel Schlesinger's *Cold Comfort Farm* is a quirky, entertaining and worthwhile piece of filmmaking.

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Trainer Betty Hansen and steed Briartic Romance are focused on this week's Canadian Derby. For a race report, see Page 8.



Photo: Carol Ronegg

The cast of *Grease!* is romping their way down memory lane at the Jubilee Auditorium this week. For more, see Page 18.

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LIVE MUSIC - NO COVER CHARGE

On handling the affairs of foreigners

BY JONATHAN MURPHY

Lloyd Axworthy has always been my favorite politician, which of course is unrelated to the fact that, 15 years ago, he signed a Minister's Permit allowing a scruffy young radical to stay in Canada.

Then a suave star in a tired Trudeau government, Axworthy was often touted as the country's next prime minister. That was prob-

ably wishful thinking on the part of his coterie of admirers, half of whom swooned over his looks and the others his ideas. In this divided country, anglophone Winnipeggers don't get to be PM. And anyway, Axworthy's left-of-centre beliefs were antipathy to the neo-neanderthal monster Maggie Thatcher and Ronald Reagan unleashed on an unsuspecting world.

So Lloyd tended his home turf,

setting up the "Core Area Initiative," a huge federally-funded program which kept his city moving during recession and Mulroney rule. Albertans often cried that the Winnipeg redevelopment effort was mere "vote-buying," a complaint entirely missing the point. Governments should help our great cities remain vibrant.

The real problem was that while Mulroney was shoving bucketloads

of money towards Quebec, our supposedly heavyweight cabinet ministers, including Jim Edwards and Don Mazankowski, were playing the monkeys-in the old "hear no evil, see no evil" tale. To be fair, though, they did deliver on the excellent plan to relocate immigration HQ to Vegreville.

By 1993, Canadians woke up. Realizing Mulroney had given us a bad hangover, we replaced the Tories with a team of Liberal good ol' boys promising to rekindle the spirit of Expo '67. Re-enter Axworthy, carrying a few extra pounds like the rest of us, but still an unmistakable reminder of the days before our flag was imprinted with the Stars and Stripes on its reverse side.

Instead of honoring Axworthy's ambition to run Canada's foreign affairs, Jean Chrétien saddled him with the new human resources megaministry. The PM then left him defenceless in cabinet as Finance Minister Paul Martin tightened the fiscal screws in the middle of a review of social programs.

Axworthy was discredited and the review turned into the usual dismal benefit-slashing exercise. If nothing else, though, the interminable process did delay the inevitable hatchet job which New Brunswick's Doug Young gleefully unleashed after taking over in January's cabinet shuffle.

As a reward for patience, and doubtless partly to reprove his government's tattered social conscience, Chrétien finally moved Axworthy into the cherished foreign affairs portfolio. Plenty of my activist friends rolled their eyes, dismissing their onetime hero as a

See Axworthy on page 9



Waiting for God in an Oregon prison

COMMENTARY

BY JEFF BARNUM

"And if any mischief follow, then thou shalt give life for life, eye for eye, tooth for tooth, hand for hand, foot for foot, burning for burning, wound for wound, stripe for stripe." (Exodus, 21:23)

The previous bible verse is oft quoted by proponents of capital punishment, trying to justify legal killing.

Capital punishment has not been an issue in Canada for many years, since the Mulroney government flirted with the concept of reintroducing the ultimate punishment.

However, in Oregon, death fills the front page as the state prepares to execute its first convict in 34 years.

At 12:01 a.m. on Friday, Sept. 6, convicted murderer Douglas F. Wright will have poison injected into his veins through an intravenous needle and will die, much to the satisfaction of the people of Oregon.

Recent polls suggest death penalty support is at an all time high, finding acceptance among 80 per cent of Americans.

It was not always so. In 1972, in *Furman v. Georgia*, the United States Supreme Court ruled that the death penalty was unconstitutional, which then forced the states (who actually administer the death penalty in most cases) to come up with new, constitutionally acceptable

statutes. Condemned men across America breathed a sigh of relief as their sentences were commuted to life without parole (this is how infamous murder-gang leader Charles Manson escaped California's gas chamber).

However, four years later the Court reversed itself and declared state-sanctioned executions legal. In 1977, Gary Gilmore became the first person to be executed under the new statutes. Gilmore was a career criminal and stopped all legal action preventing his execution. In essence, Gilmore's execution was a state-assisted suicide. His last words were "Let's do it"—and moments later he was killed by firing squad.

However, the Court (then populated with a few liberals such as Thurgood Marshall) continued to hear death penalty cases, not often reversing the sentence or the conviction, but nonetheless stretching the average stay on death row by several years.

In the last few years, executions have risen dramatically in the United States. There are several reasons why: first, as a result of the Reagan and Bush administrations, a more conservative Supreme Court has consistently refused to hear capital cases, thus clearing the way for their final conclusions. Second, support for the death penalty has increased dramatically over the last few years, spurred by reports of the rising violent crime rate.

Finally, in April, American Pres-

ident Bill Clinton signed the Anti-Crime Bill into law, stating that the death row inmate had to file all of his appeals within one year of his conviction.

It will be this law, more so than any other factor, that will cause the wheels of death grind quicker over the next few years.

America executed over 130 criminals last year and added over 300 to death row, bringing the entire condemned prison population to over 2,100.

Oregon last executed a criminal in 1962, Leeroy Sanford McGahuey, convicted of brutally killing a 32-year-old woman and her son.

However, Oregon's population have repealed and reinstated capital punishment several times over the last century. A 1914 repeal was followed by a 1920 reinstatement. A 1964 repeal was followed by a 1978 reinstatement. As such, Oregon's gas chamber, or the modern, sterile Lethal Injection Room, has not found a purpose until Wright abandoned his legal avenues earlier this year and demanded to be executed as soon as possible.

Wright was convicted in 1993 of murdering three homeless men, and has since confessed to several other murders, including the unsolved disappearance of 10-year-old Luke Tredway in 1984. Wright's confession to the Tredway murder came only in the last 10 days before his execution date.

Wright has refused all appeals, and is quite angry with the American Civil Liberties Union, who is

filing appeals on his behalf to stop or delay the execution.

In an interview with Portland's daily newspaper, the *Oregonian*, Wright admitted that he was "an evil man" and that he should be put to death.

Wright's case mimics Gilmore's desire to die. Gilmore was incarcerated with Wright in the '60s in Oregon's state penitentiary.

Ten days before his scheduled execution, Wright was moved from his "normal" cell to the Intensive Management Unit, where he will be observed 24 hours a day, thus preventing him from committing suicide and cheating the State of Oregon of the chance to kill him.

Wright's new cell is adjacent to the Lethal Injection Room, used as an office when there isn't an execution pending.

Usually, Wright would be examined by a psychiatrist and a physician to ensure he is mentally and physically sound for the execution. While this might seem strange, one of the basic tenets of capital punishment in the United States is the need for the condemned person to understand why (s)he is being executed.

There was one condemned man in Louisiana who suffered from multiple personality disorder—but if he was drugged, he was quite lucid. Louisiana determined that "synthetically" competent was analogous to true mental competency.

Please see Death on page 11

Vue WEEKLY

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Trainer loves horses: horses love speed

HORSES

BY KEN ILCISIN

If you think horse racing is as simple as simple as picking your favorite number or the catchiest name, I'd like to introduce you to something. It's called, being wrong.

The knowledge of successful trainers, owners and bettors is immense. Local trainer Betty Hansen is simple proof. Her husband Rick has been around horses since birth and his grandfather was a trainer. Rick introduced her to the sport. For the last 11 years she has been grooming and training. It wasn't until last year she felt comfortable to train horses herself.

"Even now that I'm training I'm still learning," admits Hansen.

Her main experience in the field came through working with Gail

Henry. Some of the more successful horses she worked with were Switch and Win, Louder Issue and Briartic Romance. Briartic Romance placed second in the 1991 Canadian Derby.

Still, it was Hansen's first experience with grooming which made her want to devote herself to the animals.

"When I first worked it was for Donna Kirby and I groomed Code-ta," says Hansen. "He won seven races that year and that just got me hooked. To think that you had your hands in there and had something to do with a winning horse is amazing."

Now she trains six horses, one which is out for the season. She and her husband own 25 per cent of another one of the animals, Photo Copy. The horse was purchased for \$20,000. To some this may sound insane, but in racing terms

it was quite sound.

Thoroughbred heritage is important when guessing a colt's future. Photo Copy's parents were no slouches. His mother First Strike won \$124,876 during her career and his father brought in \$468,876.

Moments like purchasing and training prove why intense understanding and background in horse racing is vital: a single mistake can cost thousands of dollars. Yearlings go from \$1,000 to \$50,000—not to mention the over \$10,000 a year it takes to raise them. Doctors' bills, food costs and other necessities add up, whether it's for you and your wife or a trained racing horse.

But this isn't something one does just for money. Between training and ownership, Hansen says she earns just enough to get by. She equates her wage to being around \$3 an hour.

And all the knowledge and training is based, at best, on whim. A horse can be hurt at any moment, overturning months of training and whatever funds which have been invested.

Although Hansen plans on entering Photo Copy in the Bird Catcher's Stakes, she won't be positive until the race is run.

"You can plan to run them but

anything can happen to them up until race day," says Hansen.

A hot topic in any animal related industry is abuse. This is an action which couldn't be a farther thought for most involved in the sport. Hansen remembers her attitude

Shapka. "My dad was a vet and he brought me to the track. I'd split \$2 bets with my dad. I still only bet \$2. The thing is the animals are magnificent."

"Cruelty is a big misconception," says Hansen. "We've invited

"To think that you had your hands in there and had something to do with a winning horse is amazing."

—Betty Hansen on the addictiveness of horse racing

when Photo Copy hurt himself in his stall one week before a big race.

"The horse's welfare is number one," says Hansen. "Admittedly it is disappointing when you head a horse for one race all year and it hurts itself a week before. Still, the horse's health is the first priority and everything else is less than second. The horses are like your children."

While watching Dr. Brenda Shapka, a psychologist who owns three of the horses Hansen trains, the concept of abuse seems absurd. Shapka lovingly talks to each of her animals and comments how the way the light hits one of the thoroughbreds is one of the most beautiful sights she has seen.

"I'm involved in the sport because I love the animals," explains

people from different groups, at any time, to come to the stable and watch the love and care which goes into them. I think it's because some people don't understand how the horses are treated. They think we just throw them in a stable and force them to race.

"Also they may not understand that the horses are bred to race. They love to run and they love to win. They know when they've won and they know when they've lost."

"Myself and different trainers have given barn tours to the public and it's amazing to see how surprised they are and impressed at what goes on."

**The Canadian Derby
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SOCCER WRAP-UP

BY STEVEN SANDOR

Canada began its quest to be one of the 32 teams invited to the 1998 World Cup finals last Friday with a 3-1 win over the Panama at Commonwealth Stadium.

While the game was clearly not the best effort the side could put together, it was still good enough for three points in the standings in CONCACAF Group 2. And the team had only worked out together for four days before the match (many players had to trek in from Europe) while the Panamanians played a steady exhibition and qualifying schedule over the last several months.

After a sluggish start in which it seemed only midfielder Nick Dasovic and striker Paul Peschisolido were interested in pushing the ball up the right side of the pitch, Canada picked up momentum in the 42nd minute of play. "Pesch" was hauled down in the box.

Red Deer native Geoff Auger struck the ensuing penalty kick (he takes all the penalties for his club team, the New England Revolution) sloppily just to the right of Panamanian goalie Ricardo James, who guessed wrong and dove left.

Nary a minute later, Alex Bunbury (who is coveted by Portugal's Sporting Lisbon club) found himself on a two-on-one break with Peschisolido. Bunbury drew the defender to him and crossed the ball into the box. Peschisolido smartly cracked the ball into the yawning left side of the net.

Canada struggled in the second half, giving up an early goal to Panamanian striker Jorge Luis Dely Valdes thanks to some brutal play in the backfield.

Canuck manager Bob Lenarduzzi reacted, Carlo Corraza was substituted into the striker's position, Bunbury moving to midfield. The combination worked. Three



Striker Paul Peschisolido runs into the box (above) and... is fouled (below). After the ref calls the foul, Geoff Auger converts the penalty kick (centre)



minutes from time, Corraza stole a rebound off a Peschisolido bullet out of the grasp of the Panamanian keeper and deposited it into the net.

While Canada enjoyed victory, there were many shocking results in last weekend's qualifying action from around the world.

Costa Rica should have done better than a 1-0 victory in Trinidad and Tobago; European powerhouse Portugal could only manage a 0-0 draw with Armenia; Israel upset World Cup '94 semi-finalist

Bulgaria 2-1; and Azerbaijan shocked Switzerland 1-0.

Two-time World Cup champion Argentina continued to disappoint, drawing Paraguay 1-1 in Buenos Aires. The Argentinians lost 2-0 to Ecuador and drew Peru 0-0 in their previous two matches and have not looked like a team deserving to qualify for France '98.

Canada's next action is against Cuba Oct. 10 and 13; the Cubans are ranked 20 spots ahead of the Canucks by FIFA, soccer's governing body.

Oilers saga ain't over yet

Vue from the top

Judging by the blustery temperatures and grey skies, it is apparent that our short summer season has taken its final bow.

So what does that mean? It means that every full-blooded Canadian can talk about his/her favorite subject. Sex. But I'll write this column about every full-blooded Canadian's next favorite topic. Hockey.

The humble editor writes this diatribe two days after Canada eked by Slovakia 3-2 to squeak into the second round of the so-called World Cup of Hockey. Canadians used to boast that when it came to tournaments with professional players involved (read: the Canada Cup), the nation of the Maple Leaf was unstoppable.

Thanks to a faster skating team, better goaltending and superior blue-line corps, the Americans dashed our arrogance with a convincing 5-3 win in first round play.

The most ironic thing about the Canada-America game was the performance of Doug Weight; he was easily the best player on the ice. He skated circles around the Canadian defence corps as Canuck coach Glen Sather watched on.

The same Sather who is struggling with Weight's contract demands even though the superstar centre from Michigan is asking for less than the league's going rate for 100-point men. What will his market value be if he continues to shine at the World Cup?

The point of this column is not to defend a professional athlete who feels he is worth \$2 million a year. But in all fairness to Weight, he did not create the crazy market which spawned mega-million-dollar salaries. Based on hockey's messed-up economies of scale, Weight is asking for a bargain-basement salary.

Add this to the no-contract situations of Jason Arnott and Oilers fans can see an all-too-familiar pattern repeating itself—the disassembling of a prom-

ising squad.

Oilers fans met Peter Pocklington and the NHL's deadline to sell 13,000 season tickets. That meant a multi-million dollar kickback from the league. In exchange, Pocklington promised to re-sign the core of the team. We can't blame him for Zdeno Ciger. The Slovakian winger decided he wanted to go home to Europe.

But what should have been slam-dunk contracts for Weight and Arnott has turned into mile after mile of... red tape.

Here's a challenge for Oilers fans. If Weight goes off to another club (and why wouldn't he?), ask for a refund on those season tix. If the team can't keep up its end of the bargain and spend the necessary bucks to ice a quality team, why should we show up?

If all Edmontonians are ever going to get is a farm team-quality squad, why should we bother spending our hard-earned cash to go to the arena? We may as well be Maple Leafs fans if we want a sub-par team for decades.

On more World Cup gripe: Canada did not cheat it's way to a first round win over the Russians, as Swedish coach Kent Forsberg suggests. The Russians had two goals disallowed by ref Terry Gregson. But the calls were correct.

But the World Cup can't exist in this format. One; a Canadian zebra can't ref a game in which Canada is involved. That simply looks bad. Two; the game must be played by international rules, not NHL guidelines. Three; the World Cup, like soccer's World Cup, cannot be held in four or five countries. Award the tourney to a host nation, so there won't be any disputes over travel. Let Canada host it only once every five tournaments or so.

The World Cup isn't a legitimate test. We won't be able to say which team is the best in the world until the '98 Olympics.

Your VUE

Vue Weekly welcomes correspondence. Send letters to #307, 10080 Jasper Avenue, Edmonton, AB T5J 1V9, or faxes to 426-2889. E-mail <office@vue.ab.ca> Please include your full name and address.

AGAINST CARTOON VIOLENCE
I always loved Disney movies. We started collecting movies for our children almost five years ago, so we have a big collection and one thing I could always say was no parent would have a worry letting their children watch a Disney movie—especially their cartoons.

Darlene Cormier
Edmonton

Axworthy

continued from page 9

cynical old warhorse.

Wrong. He immediately went on the offensive, snubbing ministry mandarins who insisted human rights should take a back seat to trade. While Canada has always denounced thug regimes when none of our economic interests are at stake, we're usually lily-livered whenever a stand might cost us a buck or two. In fact, Axworthy's prompt condemnation of brutality committed by important business partners like Nigeria and Indonesia will pay off in the long run, just as the United States found out about the cost to their disastrous support for the Shah of Iran.

Nowhere is the new minister's stamp more evident than in our dealings with the United States. Canadians have long been offended by the Americans' hypocritical

I brought both my boys to see *The Hunchback of Notre Dame* and I couldn't believe my eyes. HANGING a character in a children's cartoon, almost burning Esmeralda at the stake—I was shocked.

I thought If anything we wouldn't have any problems with Disney. I hope someone with a little power reads this and realizes that their is enough bad in the world for children to see and to not add to it. Instead keep the only thing kids have to watch tasteful and clean. We teach our children safety values and teaching them different is wrong; you do not show hangings or any other violence to children.

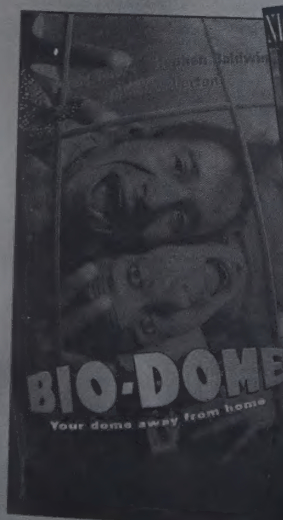
self-righteousness, for example demanding democracy in Cuba while doling out dough to drug-running dictators all over the globe. So when the presidential election threw up the Helms-Burton bill—which among other indignities turns respected Canadian businessmen doing business with Castro into Stateside criminals—Axworthy's response was swift and tough.

Gathering support from Mexico and other Latin American countries (maybe NAFTA did have some positive outcomes), he challenged the legality of the U.S. intrusion on our sovereignty and assured business that Canada would protect its interests on the Caribbean island. Those interests include, by the way, Fort Saskatchewan-based Sherritt International's Cuban nickel mine.

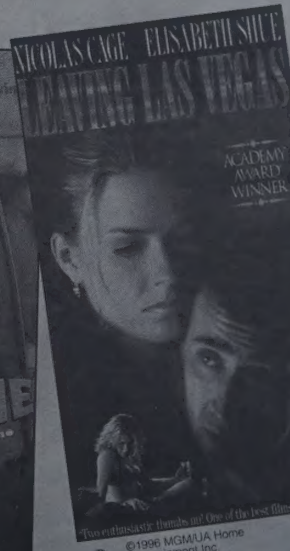
Finally, perhaps, Axworthy has found his place in history as the man who made us forget the humiliation of Mulroney and Reagan crooning "When Irish Eyes are Smiling."

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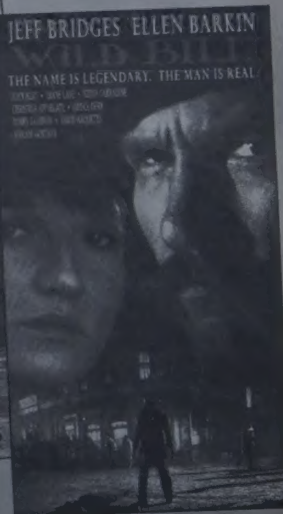
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WIN TICKETS TO SEE THE SMASHING PUMPKINS

Friday, September 13 at 2:00 pm, head to Club Malibu University to start qualifying to win a Molson Canadian Rocks leather jacket or Saturday's **grand prize of 6 tickets to see The Smashing Pumpkins from the Molson Canadian Rocks Box at the Edmonton Coliseum on September 27, 1996.** The grand prize* also includes

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LIFESTYLES

Svelte look no tall tale

FASHION

BY RYAN GREENWOOD

Take one brief glance at fall trends and you'll notice the rebirth of lean, mean fashion queens.

Not as prominent since the '70s, this long and lean silhouette appears in nearly every local and international collection for fall.

The elongated shapes surface in most of the season's strongest items. Maxi coats that drag or stovepipe pants create the illusion of being super-skinny. Knit sweater dresses that cling are hip on the fashion scene. Evening dresses are stretched to provide maximum impact.

The good news is the flattering effect it has on those who choose to wear it. It creates height and legginess. It appears to minimize one's weight with the right fabric or cut. The long and lean shape also speaks with aloofness and formality.

The bad news has to do with the entire presentation. For some, it might be too retro, too svelte. And for others, the femme fatale look is best left to Sharon Stone.

If it's knit, it might cling to your hips or thighs in an unsightly manner. Or it might get caught in the car door and drag through the slush and mud of winter streets.

No matter if the length is right for you or not, it will be nearly impossible to escape this fall.

Showing up in coats, pants, dresses, scarves and even jackets, the lanky fall fashions are obviously big on most designers' "must-sell" lists.

From the way it looks and if most designers could have their way, the slogan for the season would be: "Go long or go home." ●

Photo: Ryan Greenwood

Model: Heidi, Mode Models

Fashion: Bronze pelted jacket with faux snakeskin pants by concrete

Boots: Pegabo, Edmonton Centre

Makeup: James Kershaw for Bobbi Brown Essentials



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VUE Net

BY JEFF BARNUM

It is fair to say that there are a lot of Trekkies on the Web. In fact, there was a time, not so long ago, when my brethren in the mainstream media could not mention "Internet" without mentioning "Star Trek."

One would think that Paramount would be overjoyed beyond all measure at such a captive audience. Indeed, it could put up a web site and sell advertising at a premium to any number of companies.

Apparently, Paramount was not awake during Digital Marketing 101.

Not only has it declined to put any teasers or filming tidbits on its web site <<http://www.paramount.com/>>, but they have enforced a ban on Trekkies putting out syn-

opses for the upcoming *Star Trek* movie.

Perhaps Paramount thinks it will create an air of mystery around the film. Perhaps it believes the mystery will inspire people to line up in droves on opening night.

Apparently, not only did it miss Digital Marketing 101, it also missed Marketing 101.

After all, although the *Star Trek* films are great, they aren't *that* great. Get a grip, people.

Anyway, onto the sites at hand. The first site the *Vuenet* staff of thousands recommended a peek at was one created by David Henderson.

I'm sure that this is the Henderson's first contact (*witty punned*) with the leviathan legal departments employed by the entertainment industry. His annotation of the legal document that was served upon him is humorous and betrays a little bit of the hurt child—"but I just wanted to have fun!"

Henderson's "crime" was the

posting of a movie synopsis of the upcoming *First Contact* movie. In return for this wonderful deed Paramount's lawyers sent him a note, telling him in legalese to take the information off the site.

First of all, Paramount's lawyer tried to be cyber-hip, which he was not. Second, what exactly is the point here?

We can almost safely assume that any Trekkie who has read the plot synopsis will go and see the movie. Indeed, there will be a few (give or take 10,000) who may end up seeing the movie as a result of the synopsis available on Henderson's web site.

So we have two possible solutions.

1. Paramount thinks it has a very good product and by keeping it a secret more people will come to the movie. 2. Paramount wants to have complete control over what is said about the movie, given that somebody may get upset if the movie is not *exactly* how it ap-

pears on the web.

Well, Paramount better wake up and smell the cyber-caffeine. As stated before, its product is not the next *Star Wars*, although it promises to be a good flick. And second of all, it may have hindered things to require Henderson (and others) to post a disclaimer.

Paramount may have even stopped some people from going to see the film.

My only consolation in this entire net mess is that the domain name "firstcontact.com" is registered to a site dedicated to Jacques Villeneuve.

Beam me up, Scotty.

Jeff Barnum would love to be in a transporter. Interested starship captains can reach him at <jeff@vue.ab.ca> or at <<http://vue.ab.ca/cgi-bin/talkback.cgi>>



To its credit, Paramount did give us this nifty Picard-has-a-phaser-rifle-and-he's-not-afraid-to-use-it photo.

Death

continued from page 6

and drugged him before his execution.

At some point during the evening, Wright will be served his last meal, which will consist of "four or five eggs, pancakes, crisp bacon, hash browns and orange juice," reported the *Oregonian*.

Thirty minutes before the scheduled execution, the witnesses will be allowed into the witness room. Wright will be led from his cell and strapped to the gurney. Much like Sean Penn's character in *Dead Man Walking*, both of Wright's arms will be at a 45-degree angle to his side.

At 12:01 a.m. September 6, two people will turn a key and the anesthetic Sodium Pentathol will flow into Wright, rendering him unconscious. Then, two separate barbiturates will stop his lungs and heart. The process of killing Douglas F. Wright will take about five to eight minutes.

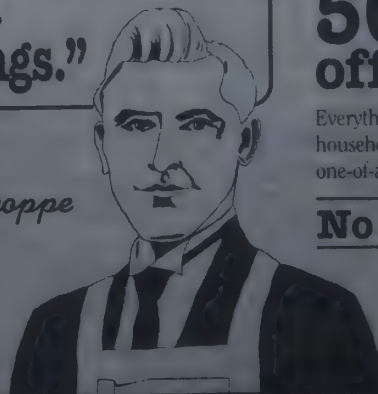
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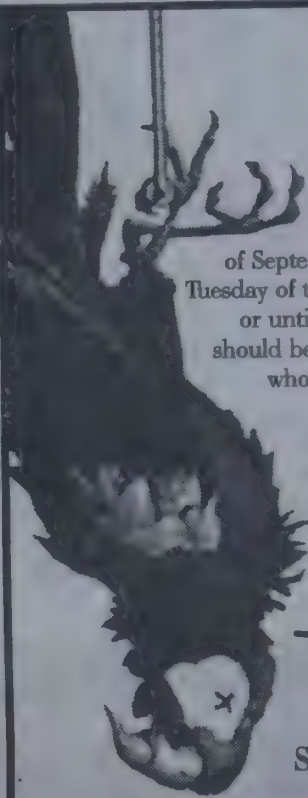


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TWOSDAY
September 10th
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MUSIC

Trigger Happy just WON'T SHUT UP

ALTERNATIVE

BY KEN ILCISIN

PreVUE



The spring 1995 incarnation of Trigger Happy, a very close family.

It seems apparent that the only means of satisfaction for Trigger Happy is through aggression. The Ontario-based hard-edged punk outfit relies on its frustration with the world as a key inspiration.

"Our new album, *I'll Shut Up When You Fuck Off*, is a documentation of the worst five months, not only in my life but for the rest of the guys," says lead singer Al Nolan.

"When we finished the album I was happy. Even if it didn't come out at least I'd have it to listen to."

One of Trigger Happy's biggest problems for a while was it didn't have a label. After being dropped from Raw Energy, the band hooked up with a European label.

Unfortunately, this meant none of its Canadian fans could buy the album. After a long search, Trigger Happy went with Sonic Unyon.

"To be honest I'm not a fan of anything on the label," says Nolan. "However, I am a fan of their reputation for treating bands well. I was able to sleep at night when I found out they did their own distribution."

The band sees itself as a family.

"Our band is like some kind of home," says Nolan. "Everyone in the band has sacrificed to get here. Sacrificed jobs, relationships and money."

"We're a home for wayward boys. A halfway house for us to work at what's bothering us and at the same time make some noise. It's kind of like a tantrum circus."

The family has grown recently. John McNabb, formerly of Five Knuckle Chuckle, adds an extra guitar to the mix. He joins drummer Ruston Baldwin, Mark Gibson (guitars) and bassist Curtis Creager. Nolan says many of the punk bands Trigger Happy plays with are jealous of the fact that the band has the legendary former bassist of SNFU in its regular lineup.

Since Trigger Happy donated some of their proceeds to Food Not Bombs, some fans may believe the boys are straight-edge.

Nolan sees the band as more of a "considerate edge" band.

"We know what's right and wrong for us," says Nolan. "We believe in live and learn. I went through what worked and what didn't work for me."

"A lot of these kids think being straight-edge is great but at the same time they don't realize that it may not work for everyone. What's right for you is necessarily right for someone else so shut up and go with it."

He explains why, for the first time, the lyrics were written on the album sleeve.

"I'm feeling extra vulnerable because we put the lyrics in," says Nolan.

"I'm tired of being taken as a joker. I wanted people to see that we're musicians and poets and people. Sure I give the finger to people but can't they see it's either part of the show or it's because I'm the most insecure, tattooed motherfucker alive?"

**Trigger Happy w/
Good Riddance and
Jughead's Revenge
Polish Hall
Sept. 10**

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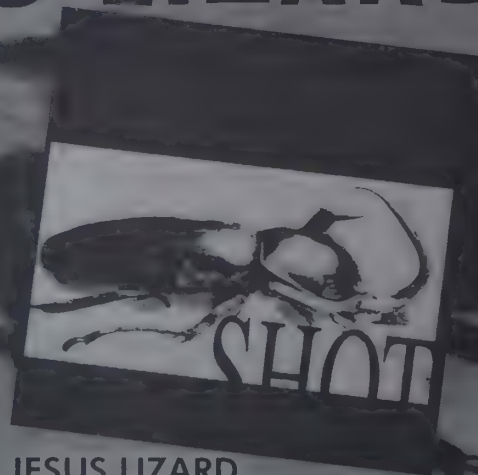
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E-TOWN GETS iEXCITED!

iMaracujah! wants hipsters to move to a Latin beat

POP/ROCK

BY JEFF
BARNUM

PreVUE

Tutti-Frutti they're not. Even though the music inspires thoughts of head coverings à la Carmen Miranda and the band's name means passion fruit, the members of iMaracujah! have all their vegetables in one basket.

Or in the back of their brand new van.

iMaracujah!'s steady rise in popularity with Edmonton and Alberta audiences will culminate next Saturday with the release of its self-titled debut CD at the Rev.

The iMaracujah! story began a year and a half ago, in a dingy airport in the wee small hours of the morning (All right, maybe I don't know when they left for South America, but give me a bit of artistic license here).

Exhausted and dehydrated from the farewell gig for the R&B group the Devotes the night before, crooner Christian Mena and bassist Rubim de Toledo awaited their flight to Chile. There, the intrepid musical explorers hoped to immerse themselves in "different types of music."

Mena and de Toledo found themselves caught up in a culture that holds more respect for music and musicians than our fair frozen homeland.

"Music is very much an integral part of the lifestyle" explains Mena.

Mena goes on to clarify why music abounds south of the equator.

"They're not as financially or materialistically well off," explains the amateur sociologist. "It's also very hot down there, so that probably has to do with why they're so laid-back."

Inspired by Samba

In Brazil, de Toledo and Mena were hit with an idea, inspired by the world famous carnival.

"Samba school after samba school, that's basically what the carnival is," recounts Mena. "Three hundred people or more just playing samba."

Standing on that street in Rio de Janeiro, Mena and de Toledo experienced an epiphany. The result? iMaracujah!, of course.

They traveled back to the cultural capital of North America and convinced jazz pianist Chris Andrew, sax man Jeff Hendrick, guitar strummer Peter Franck, drummer Lyle Molzan and percussionist Mario Allende to join a Latin-influenced dance band.

And thus, iMaracujah! was born. They have spent the last 13 months honing their sound to great success at the Rev, the Sidetrack and, recently, at the Edmonton Jazz Festival opening for the bhangra/hip-hop project, Punjabi by Nature.

PBN's frontman Tony Singh was sitting on the side of the stage with a smile on his face as he watched iMaracujah! charm the audience to

an encore

"These guys sound like us!" bubbled Singh

Recently, iMaracujah! has started to export its sound from beyond the Alberta borders

The band has just returned from a tour in B.C. and plans to cross Canada starting in September

The size of the band, combined with its instrumentation (percussion instruments can take up a lot of room), present a unique set of difficulties for touring. However these situations can make one philosophical

"You can't put yourself in front of anyone else," speaks the seasoned Hendrick

"You're out in the middle of Vancouver Island, so you gotta make it work somehow."

Franck takes this a step further: "You're guaranteed to have a good time, but you're not necessarily always going to be doing what you want to do"

iMaracujah! has just released its self-titled debut CD, recorded "in a garage with a really talented engineer" (local producer celebre Corey Parmenter—see last week's ish). iMaracujah! (the CD), lays down some iMaracujah! (the band) specialties, such as "Magic Mushroom," "Revolutionary" and "Mystified."

iMaracujah! hopes the CD will propel it east and beyond, as it looks beyond Canada and North America for new musical markets

"To be honest with you, we're hoping to be out of the country by November," speaks the wander-lust Mena.

Although they have a wish to travel far and wide, they are quick to point out that the support from Edmonton audiences has been spectacular

"Edmonton audiences have been very responsive to us and have treated us exceptionally well," glows Mena.

"It's a very regular thing for us to hear 'They're going to love you in Toronto,' or 'They're going to love you in Montréal' ... more than in Edmonton" says Mena

Is that possible?

"I doubt it" chuckle Mena and Hendrick.

iMaracujah! appeals to a different crowd (in Edmonton or beyond), one that is not looking for live music, but rather dance music and a show.

"So we give them that" shrugs Mena. "After a while, we become the show."

With a following consisting of the I-don't-know-art-but-I-know-what-I-like types, Mena readily acknowledges the need to tour across the nation to convert unsuspecting Canadians.

As Edmontonians, we have been fortunate to witness and support iMaracujah!'s birth and growth. With the release of its CD, iMaracujah! takes its first steps into an adult world.

**iMaracujah! CD
Release party
Arts Barn
Sept. 7**

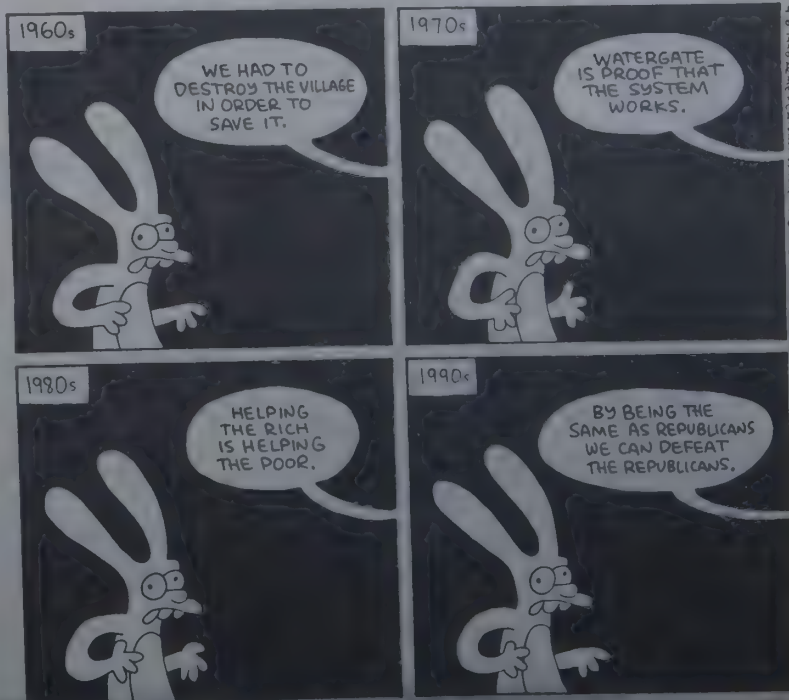


iMaracujah!: The Latin sounds from these guys makes you wonder if they're really from Edmonton.

LIFE IN
HELL

©1996
BY MATT
GREENING

WISDOM OF THE AGES



Nazarene Reptile comes to blast your ears

ALTERNATIVE

BY STEVEN SANDOR

PreVUE

The Jesus Lizard have been one of "alternative" music's loudest and most abrasive acts for nearly a decade—but it still won't get them arrested in Edmonton, even though the band has played our town twice before.

Jesus Lizard DISCOGRAPHY

- PURE (Touch and Go)
- "Chrome" 45" (Touch and Go)
- HEAD (Touch and Go)
- "Mouthbreather" 45" (Touch and Go)
- "Pop Song" on DOPE, GUNS, AND FUCKING IN THE STREETS compilation (Amphetamine Reptile)
- GOAT (Touch and Go)
- "Wheelchair Epidemic" 45" (Touch and Go)
- LIAR (Touch and Go)
- "Puss" split single w/ Nirvana (Touch and Go)
- LASH (Touch and Go)
- "Fly on the Wall" 45" (Touch and Go)
- SHOW (Giant/WEA)
- DOWN (Touch and Go)
- "Panic in Cicero" from the CLERKS soundtrack (Sony)
- "Then Comes Dudley" from AMATEUR soundtrack (Matador)
- SHOT (EMI)

"We don't have many friends in Edmonton," says guitarist Duane Denison over the phone from his home in Chicago. "It's like that in some cities. We've played Memphis four or five times and we have no friends who want to be on the guest list. In most other cities, our guest lists are just out of control."

The band's (Denison, drummer Mac McNeilly, bassist David Wm. Sims and singer David Yow) latest album, *Shot*, is its loudest effort to date. And that's saying something. Ever since forming in 1987 in Austin, Tex., breaking up and then reforming a year later in Chicago, the Nazarene Reptile has made a career of creating guitar-driven staccato chunks of power-punk.

But the new album marked several changes for the band. It's the first record the Jesus Lizard have recorded for EMI after spending eight fruitful years on Touch and Go, one of America's most successful indie labels (the Lizard even did an indie split-single with Nirvana a few years back). Also, the band divorced itself from power-producer celebrity Steve Albini (Nirvana, Six Finger Satellite, Big Black, Palace, we could go on and on), choosing instead to work with GGGarth, known for his work with Rage Against the Machine and L7.

"Some bands get complacent after doing the same thing over and over again," says Denison. "It's not the first offer from a major that's come along. The band has always had a steadily growing fan base



The Jesus Lizard: "We don't have many friends in Edmonton."

"We simply got to the point where we had gone as far as we could go with Touch and Go. I don't have anything bad to say about Touch and Go....Sure, there is money involved. But part of our deal is that we got to retain creative control. We'd be stupid not to go to a major."

And how was the change from Albini to GGGarth?

"It was very loud. GGGarth likes volume a lot more than Steve did. I had my guitar running through four or five amps at the same time. The same was true for David's bass. The drums were miked and put through a P.A. Let's just say that we didn't need headphones."

The band's reputation for volume has made it one of the most sought-after acts during festival season. The J.L. have done the Lollapalooza thing and were one of

the very few acts to appear at Britain's renowned Reading Festival (still the world's number-one annual music fest) two years in a row.

Still, Denison prefers playing in clubs.

"Festivals can be fun. It's great to play loud and have it run through a very loud sound system. But I prefer clubs. There's more of an immediacy to the experience and there is a much different sort of feel to it. A club that fits 400-1,000 people is perfect for us. Our asymmetrical style gets lost in big rooms. It is ironic how architecture influences music. In a large space, our type of music just doesn't sound good."

Shot is the Jesus Lizard's eighth long-player. What does it have in common with the previous seven releases? A four-word non-descript title. Denison said that's a con-

scious decision by the band.

"One of the most difficult things to do when you're making an album is to come up with a title. It is hard to come up with a sentence-long title that all the band members like. So, with short titles, we are deliberately confining ourselves."

Still, the album's title is a perfect description of what lies within. Crunching guitars and raucous songwriting should shove the listener feeling like (s)he has taken one between the eyes.

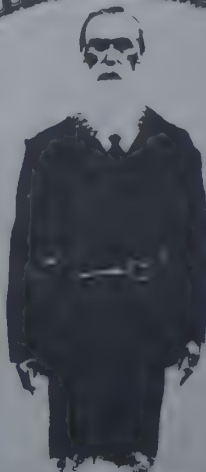
Oh, and don't forget to make friends with the band members when they come to town. We don't want them to keep thinking that Edmonton is a lonely place. ●

**The Jesus Lizard w/
Six Finger Satellite
The Bar
Sept. 8**

CANADA'S TWO BIGGEST INDEPENDENT BANDS



AND, FROM MONTREAL



ALTERNATIVE

BY KEN ILCISIN

PreVUE

Slowly rising in an ocean of independent bands with their own record label are Calgary's Primrods.

After starting the band, which chose not to use names but instead alphanumeric titles (current members are P2, P3, P7 and P8), they decided it would be best to try and market themselves.

On a good day, since they are in charge of the band's management, you can even find out their real names. Ben Falconer is on bass, Garrett McClure is the lead singer, John Faulkner is on guitar and the non-related Chris Faulkner is on drums. (*Gee, what about William Faulkner?—ed.*)

Although willing to part with some of their gimmick, they still take being their own bosses quite seriously. They're also overjoyed by being able to sign bands which they feel fit the spirit of Melodiya Records.

"Basically it started out that we wanted to do things our own way," says Falconer. "I guess we're control freaks as far as recording goes. We thought it would be better to do it ourselves then shop around for labels. Now we're streamlining the label to the point where we only have bands who are similar in styles and have a good work ethic. In order to make the label work we have to have bands which are committed to playing outside the city."

Just because Primrods are trying to make it as a label as well as a band doesn't mean they won't except some outside help. They have a tie in distribution with Sonic Unyon, the wunderlabel out of Hamilton. As with many smaller independent bands, the Primrods have a great amount of respect for Sonic Unyon.

"When you deal with Sonic Unyon you know you'll get paid and you know you'll get promoted. With some labels it doesn't matter how hard you work you still may have less of a chance of succeeding than with Sonic Unyon," explains Falconer.

All this corporate talk makes

the Primrods sound like tight-assed businessmen, which gives a very wrong impression. Although they are serious as far as their work ethic goes, the spirit of the band is a little more lighthearted. On their newest album, *KneeCappin'*, they went as far to include a re-staging of a segment from a '60s radio play, *The Groupies*.

After transposing the original, they did a new version which, essentially, lambasts groupies. Falconer reports the CBC liked it a lot—enough to ask the band to perform a completely different play in the future.

The boys may talk serious but they play to entertain.

"We really didn't want to come across too serious," says Falconer. "We wanted to come across as witty and sometimes jaded. A lot of bands I grew up with, like SNFU, were witty in a serious manner."

**Primrods w/ All-
Woman Brother's
Band and Feed
The Rebar
Sept. 7**

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SEPT. 13 NO MINORS

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Door is 8 PM

Tickets \$10 advance \$12 door • Available at Blackbird Music, Sam's, Sound Connection, West End Sams

MUSIC

More Wyrd Tales 'Peg trio willing to change

FOLK
BY KIM
BARYLUK

PreVUE

In under a month, the Wyrd sisters went from the living room to playing onstage.

In 1991, Kim Segal, Nancy Reinhold (guitar/alto vocals), and Kim Baryluk (mandolin/harmonica/bass vocals) started jamming together. Their intent was to enjoy each other's company and revel in the folk music they loved.

However, in-house performances is less than they were fated for.

"The story is Nancy and I put the band together originally but it wasn't meant to be a band," says Baryluk. "We were playing in the living room and in three weeks someone heard that three women were playing folk music. They asked us to play a gig. That gig led to another. At the second gig, CBC was taping the show. Afterwards they asked us if we wanted to record a demo. Things just went from there."

Due to personal interests Segal left the band about three years ago. This led to Lianne Fournier (guitar/alto-vocals) becoming a permanent sister.

The title is derived, not from any common heritage, but the three sisters of ancient mythology. (*Don't forget the Kids in the Hall characters—ed.*)

For people not interested in success, it definitely came and sought them out. Their first video, "Inside The Dreaming," the title track from their latest release, has garnered them rotation on both the New Country Network and MuchMusic. This year they played the Winnipeg Folk Fest and in 1995 were nominated for a Juno. Baryluk thinks The Wyrd Sisters point for public interest is their sincerity.

I think what our appeal, is that we have no musical training and we have no hidden agenda. We're hitting a larger portion of the population. I guess we're fairly novel in some aspects since we enjoy making the music and talking about what's important to people."

"I had it in my head that you strapped your guitar on and went across the land making people happy. It's not entirely so."

—Kim Baryluk on the business side of folk music

Once the Wyrd Sisters became more involved in the business end of folk music they found themselves quite shocked. What they had thought involved mainly writing and playing music was far removed from their images of the music business.

"I think the biggest surprise is that the music industry is just that, an industry. Performing is only one per cent of the business and there is not that much time for making and writing music. I had it in my head that you strapped your guitar on and went across the land making people happy. It's not entirely so."

Now the band is aware of what is necessary for popular success and they are quite adept at pushing their market. An extremely competent support staff helps them use the right techniques and means to broaden their fan base.

Just because they play the game doesn't mean the Wyrd Sisters are big fans of it, especially the Internet and their success on NCN.

We've got quite a network of people who depend on our success so I guess the Internet is important to us. I don't work with computers and I wouldn't know what an Internet was if it fell on me. Still, they say, it's the toll of

the '90s so I guess it's important. It's like our video. It ended up on NCN and that's not one of my favorite forms of music.

"We were talking to our back up musicians while traveling about what one has to do to be a performer. They were saying they would never want to compromise themselves. I feel you have to compromise yourself somewhere along the way. If you're not selling albums or playing to people then you're not performing. You have to sell yourself somewhere."

"Early on in the Wyrd Sisters we made a promise of what we wouldn't compromise. We're not going to let someone tell us what type of music we should play but if we had to tame down our performance for certain venues or certain crowds then we would."

**The Wyrd Sisters
City Media Club
Sept. 7**

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Melanie Doane, invite you to



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Princess rawks out just for Leonard

VARIETY
BY STEVEN
LAMBON

ReVUE

Last Thursday, The Princess Theatre attempted to break new ground with *Leonard's Big Night Out*, a fundraiser which featured an impressive docket of local bands, including Calgary rawkers the Puritans, Pal Joey (Edmonton's best band) and Dale Ladoceur.

Named after Princess promotions guru Christal Pyshik's one-year old mongrel, *Leonard's Big Night Out* was an attempt to not only raise money for Edmonton's top repertory theatre, but a chance to showcase it as a multi-purpose venue.

"Sure, we'd love to book more bands into the Princess," said Pyshik. "Don't you think it has a Grand Ole Opry feel to it?"

"I'd love to book an old-fashioned country gig here," she added, author not quite sure if Pyshik's tongue was in her cheek or not.

While last week's show was an ambitious venture, not too many local music fans bought into the concept. Only a handful of people were scattered throughout the theatre. It's too bad—a lot of people

missed a smoking set by Pal Joey—a band that seems to gain more and more confidence every time I see it—who showed why some major label somewhere in the universe should use *Tennessee Angels* as a springboard and sign the band.

The Puritans were either pure rock 'n' roll parody or debauchery. I'm not quite sure. One thing is certain—singer Mitch Hendrickson stooped over his mike like some sort of weird cross between Elvis Presley and Iggy Pop—even though he had a mama's-boy haircut that made him look like a smaller version of Chixdiggit frontman K.J. Jansen.

A smattering of other musicians came up and took the stage—some only asked Pyshik earlier that afternoon if they could play the benefit or not. With the poor attendance and the beer flowing, the onstage atmosphere gave the Princess the feel of a teenage basement party. And boy, was it hot. Stifling, to be sure.

Even though attendance was poor, Pyshik assured that the Princess didn't lose funds on the fundraising effort.

"Overall, I think that the night was pretty successful. We had some people out, the media were there and we made enough money to break even."

the Rev

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Different voices unite Sebadoh

SEBADOH
Harmacy
(Sub-Pop)

With an album cover shot of a pharmacysign with the "P" conveniently missing, mssrs. Lou Barlow, Jason Loewenstein and Bob Fay are out to prove they have come up with the most clever Sebadoh record yet.

To call Sebadoh a true "band" is a mistake; it is a collection of three fiercely individual musicians.

Barlow, the manic-depressive Dinosaurs Jr. exile, is a love-lost, love-found poet who writes good pop music. Loewenstein, while not as good a lyricist as Barlow, is Sebadoh's most talented musician and songwriter. Fay is the avant-garde "alternative" guy the other two chose to replace Eric Gaffney a pair of albums ago.

The members do not collaborate when they write music. They each bring in a set number of songs which aren't lucked over by the rest of the group. That's why you can hear three distinctively different styles on this and every Sebadoh record. They all switch instruments, too.

To call Sebadoh a seminal project would be an understatement. The band is a pioneer of lo-fi, indie rock, any

modern style which requires guitar bass, drums and a wussy-sounding singer.

To start: two tracks "On Fire" (a b-side) and "Willing to Wait" (originally entitled "Beautiful Friend") have been reworked and reproduced for the album.

While "On Fire" gets the production it sorely needed, "Willing to Wait" was better served as a Barlow solo acoustic tune which appeared on the KXLY compilation in '95. Still, it contains one of the best lovelorn love-triangle lyrics ever composed. How does Barlow create such catharsis out of such trite subject matter?

The highlights of the record are Loewenstein's "Prince-S," (as catchy a song as Sebadoh has ever recorded including the classic "Brand New Love") Fay's up-tempo instrumental "Sforzando!" and Barlow's "Beauty of the Ride" (which deals with how guys are willing to live with the status quo rather than confront their dream girls).

Harmacy sees the band reject the lo-fi ethic which served it so well over the last decade. Slick production and a dedication to crafting an album which contains 19 strong songs is Sebadoh's purpose.

Sebadoh turned down a large offer

from Geffen and opted to stay on Sub-Pop for one more record (this one). Now that they are free agents again, Barlow, Loewenstein and Fay should create a major label signing frenzy. Can't wait to see who wins.

Steven Sander

THE MYSTERIES OF LIFE Keep A Secret (Citizen X/BMG)

Do they have art schools in Bloomington, Indiana? And is it even presumptuous to ask this, just because the lineup includes one guy and three girls, one of whom plays the cello? Maybe it's because of the pervasive Jonathan Richman sound that permeates the album.

Essentially a songwriter's disc, many of the tracks are underscored by minimalist arrangements and light-fingered engineering that focuses on creating spatial relationships between the instruments.

This works on two levels, mainly because the light nature of the songs demands it and partly so the cello won't get lost in the mix. Even so, there's a lot of low-end ring in the percussion sound, which ends up filling most of the songs in.

Keep A Secret succeeds as populist

New Sounds

This week's newest discs

ambient pop, though it would be categorized as background music if you tried to slip it on at your next frat party.

T.C. Shaw

ALIEN REBELS Strange Feelings (Independent)

All the way from Calgary comes a new album from contenders in the rockabilly/C&W stakes, no less boisterous than the Rattled Roosters, yet a bit more down to earth than the Reverend Horton Heat. A generally lively 43:06 worth of tunes, worthy of a place in your highway drivin' music collection, your Saturday night jamboree music collection or even your still-up-on-Sunday-morning music collection.

The down side? Only the most hokey-souled among us (oh, and also those people who regard Weird Al Yankovic as a legitimate artist—tsk, tsk—the idea) will forgive the Alien Rebels for "I Lobster and Never Flounder," the most grating (not to mention densely-packed) series of fish puns that could ever exist, honestly. I myself could never stomach carp (nyuk, nyuk) like this—still can't.

T.C. Shaw

ELEVATOR TO HELL Parts 1-3 (Sub-Pop)

Originally released as a three-part vinyl set, the full collection of lo-fi experimentation and musings by former Eric's Trip vocalist Rick White is now available on a one-CD collection.

The timing is ironic; it's put out by Sub-Pop only a couple of months after Eric's Trip's bitter break-up. I was never the biggest fan of the band; I always felt that some pretty competent songwriting got lost in a "let's-worship-Sonic-Youth-at-all-costs" malaise.

White's songwriting skills come through in this laid back, no-production-values setting, making Elevator to Hell a more worthwhile outlet for his talents. With the break-up of the band, we can hope for more Elevator to Hell stuff to be on the way. Other members of Eric's Trip make guest appearances, but they don't take away from White's acoustic efforts and his sparse musical arrangements.

The music works more like a lo-fi rock opera; the songs are just parts of a greater whole. It's impossible to pin down one track as being better than any other. This record can't be listened to with the skip button depressed. Relax, let it play, maybe take some drugs (OK, I won't endorse drugs, do what you will with your life) and let White's musical visions, finally loosened from the restrictions of Eric's Trip, guide you.

Steven Sander

SILAS LODER Silas Loder (Attic)

Tired of keeping a copy of the Oxford Dictionary next to the stereo? For those of us (if any exist) looking for some "thinking person's" dumb-ass rock, look towards Silas Loder. Although the music tends to stick pretty close to conventional R'n'R as we know it, the lyrical content stands out like a nun on 95th Street.

Mastermind Greg Wells aims at the usual targets of tortured pop songwriters, but in a startling twist you can actually decipher what those targets are. Unlike too many of today's songs, Wells's ditties avoid pretentious and myopic rambling, favoring instead direct and explicit lyrics to get Wells's feelings across.

My favorite "Thank You" credits in no uncertain terms, the people who really influenced his development as a writer—"You speak in tongues on Sun-

day/and beat me up on Monday/Thank you, you stupid moron rednecks."

Along with his one-man musical tour de force (he plays and sings nearly everything on the album), Wells also deserves credit for his crystal-clear observations on modern life, from friendly unwanted advice to the dirt truth behind 99 per cent of pop music today, or as he puts it, "We're not inventing the wheel/we just want a record deal."

And hey, for a change, no songs about drugs? Will anyone out there understand him?

T.C. Shaw

BLITHE Head Is Mighty (Alias)

Originally recorded in 1993, this Swedish band's first effort was picked up by Alias (the seminal California label who signed Picasso Trigger, Small and the Archers of Loaf) in '96.

The band was "discovered" by those same Archers of Loaf (did you catch them in Calgary a couple of weeks back?), who have since gone on to sign a huge deal with WEA (new album out in October).

Blithe's music is somewhat similar to the Archers. Pop nuggets are buried under layers of pop experimentation—but unlike the Archers, Blithe finds its genius in lo-fi understatement. While the Archers write complex songs which they record in a simple fashion, Blithe dresses up simple pop songs to reach a similar effect. A friend of mine likened Blithe to Swervedriver and I think that's as valid a comparison as any.

Still, this is one catchy-line record—a real nugget for fans of lo-fi and indie rock. If you thought Sweden could only produce shite like Ace of Base, think again. The lead track, "No Comfort Holden," sees singer Emil Ödling sing about a no-hope relationship in a Lou Reed-matter-of-fact tone. The best track is "Bike Helmet," which reminds me a lot of Bettie Serveert, as the members of Blithe show they can craft an irresistible pop chorus without too much effort.

This is one sweet record. Blithe is mighty.

Steven Sander

LOOP GUN Amrita ...all these and the japanese soup warriors (North South)

A 70-30 blend of Western house and East Indian traditionalism—unfortunately, it makes you wish they'd turn off the dreaded "Rhythm Ace 2000" and just take us back home, so to speak.

Instead, we are subjected to modern treatments as exemplified by Salman Gita's credit on "Papasus," who claims to have contributed "One heavy metal guitar with so many effects that it doesn't sound heavy, metallic or guitar-like or anything else from our realm of understanding the nature of multidimensional matter transfer I sub-thunder C-bass 5." Huh?

Still, how can you hold anything against a group whose percussionist goes under the name of Elmer Thud? You can't, so stop fighting it and check the ambience.

T.C. Shaw

SCREAMING TREE Dust (Sony)

The most soap-operatic band in Seattle (lead-man Mark Lanegan seems to leave the band every year or so, if media reports are to be believed) is back with another effort, almost a half-decade after the rock-out single "Nearly

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Screaming Trees: Doors-esque psychedelia.

Lost you" vaulted off the *Singles* soundtrack and onto the charts.

Dust is a true hit-and-miss effort. When the band is in the mood, there are few better at the craft of writing fuzzed-out pop-rock standards. "All I Know" has the potential to be a chart-topping single.

But the album bogs down when Lanegan (whose voice is very similar to the talentless and very thankfully dead Jim Morrison) decides to take the band on a noodling journey through Doors-esque psychedelia. It is pointless and goes nowhere, much like the Doors.

When the Trees ignore retro and concentrate on being a rock band, *Dust* works quite nicely. But when they try to emulate psychedelic schlock in the name of being an alternative band, the record falls flat. Definitely, not the band's strongest effort.

Steven Sador

Short Cuts

ME'SHELL NDEGECELLO: *Peace Beyond Passion* (Warner) Ndegecello's hotly-awaited new release is everything you could want it to be: seriously musical, rhythmic and chock full of meaningful lyrics. While leaning more to steady jazz-funk than her previous effort, the disc is wholly engaging in all aspects: a rising star on the rise, even if the occasional crazy sax work makes a song crash and burn. (Giguere)

TYPE O NEGATIVE: *October Rust* (Atlantic) This pretentious piece of wannabegoth shite is easily the worst record this critic has heard all year. I have more respect for the integrity of Mariah Carey or Michael Bolton; at least they don't dress in some out-of-fashion-since-the-'80s garb and preach gothdom as some kind of true "alternative" genre. Long, boring intros display the band's lack of songwriting talent. I could easily write 500 words about how horrid this album is, but this magazine space could be better utilized than giving Type O Negative any kind of mention. Let's hope this band goes away. Forever. (Sador)

RYAN DOWNE: *The Hypocrite* (Rock-et) A full-on concept album, as '70s as Spacehog's *Resident Alien*, yet as '80s as Jane's Addiction's *Nothing's Shocking*. Too sophisticated for the kids and probably too weird for light-passed baby-boomers—where to go? Maybe there's room to squeeze in next to

Oasis, depending, I figure, on how pompous the guy turns out to be. (Shaw)

THE PLEASURE FUCKERS: *For Your Pleasure* (Grita!) Yes, folks. Punk rock from Spain. True, southern Europe has never been known as a bastion for punk rock. But since the juvenile strains from Orange County have been coronated as the sound of "new" punk, I

guess anything's possible. One thing is for sure—the Pleasure Fuckers are far more hardcore than anything Southern Cal has sent our way. The music is a throwback to the days of the late '70s, while the production is as slick as anything you'll hear today. The combo may not be "true" punk, but it is far better than most of the pretenders who are flagellating the genre. (Sador)

Gary McGowan's Profiles

Name: Dondee

Notoriety: Lead singer with Dondee & His Caribbean Band, specialists in a soca/calypso blend of Caribbean music.

Next Gig: Friday September 6th at Oasis (11728 Jasper Ave.)

Most Important Thing Ever

Learned: Pursue what you believe in.

Favourite Artist: Arrow. He's the guy who originally recorded "Hot Hot Hot."

Gig From Hell: It happened when I was still with the American Rosa band. We were playing the La Habana Club last year. Everyone in the band was sick and both myself and Sergio Gonzalez Jr., the other lead singer, had lost our voices. Suddenly, in the middle of our Spanish set, Sergio runs offstage to throw-up. I don't understand Spanish at all, but I'm left to fill the space. I knew the structure of the songs though, so I started improvising English words over the melody as best I could. That was definitely the worst gig I've ever



Dondee

played.

Home: Montserrat

Fantasy: To see myself performing on big stages.

Age: 31

Most Creative Time Of The Day: The morning.

Who's Garage Sale Would You Like To Attend: Michael Jackson's

Favourite TV Show: Good Times

Hobbies: Dancing

Gary McGowan hosts Post Modern Sundays at 8 p.m. on Power 98

SAM'S TOP 20

Chart based on compiled sales of Sam's Whyte, Kingsway and West Edmonton Mall

1 PEARL JAM	No Code
2 DANCE MIX '96	Various
3 TONI BRAXTON	Secrets
4 METALLICA	Load
5 TRACY CHAPMAN	New Beginning
6 DANCE HITS ALL STARS	Various
7 BRYAN ADAMS	18 'Til I Die
8 M.O.M. MUSIC FOR THE MOTHER OCEAN	Various
9 BONE THUGS 'N' HARMONY	1999 Eternal
10 SARAH McLACHLAN	Rarities, B-Sides & Other Stuff
11 TRAGICALLY HIP	Trouble At the Henhouse
12 ANNE MURRAY	Anne Murray
13 URBAN GEMS	Various
14 CRANBERRIES	To the Faithful Departed
15 CELINE DION	Falling Into You
16 TOM PETTY	She's the One (O.S.T.)
17 WHITE ZOMBIE	Supersexy Swingin' Sounds
18 DONNA LEWIS	Now in a Minute
19 A TRIBE CALLED QUEST	Beats, Rhythms & Life
20 NO DOUBT	Tragic Kingdom

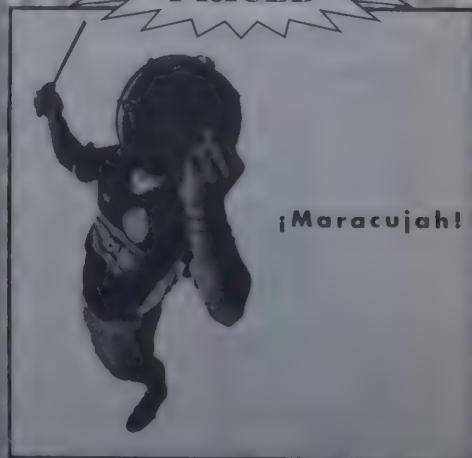
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Not a comedy show for k.d. lang

COMEDY

BY AURIEY WEBB

It weighs 698 lbs., is afraid of no one and will try to make a cheesie come out of your nostrils.

Could be a WWF wrestler with a foot fetish or it could be Yuk Yuk's upcoming comedy tour.

Calgary's Chris Nannarone, Red Deer citizen Kevin Stobo and Edmontonian Andrew Grose collectively constitute "698 lbs. of comedy coming right at ya" in their road gig, "100 per cent Grade A Alberta Beef Comedy Tour." The three boys will be touring Canada coast to coast, kicking off in Edmonton with a benefit for the Edmonton Amateur Football Association.

The tour is the biggest Yuk Yuk's has ever put together. Originally slated to end in November, interest in booking "Beef" continues to snowball and now shows are scheduled straight until March.

Grose believes comics from this province have an honesty which appeals to the rest of the country. "Alberta comics tell it like it is. We're not gonna tackle topics you have to think a whole lot about," he says.

The big boys of comedy will be playing at university campuses and bars, settings where the three feel most comfortable. Performing in bars is the natural habitat of the

western comic.

"We don't have the luxury of half a dozen clubs like Toronto," explains Grose.

Alberta's harsher comic environment has prepared the rotund trio to handle whatever kind of crowd they might encounter.

All three have also had television exposure. Nannarone has appeared on *Comedy at Club 54*, as has Grose, whose political satire "The Way I See It" has recently become a weekly addition to *CBC News*.

Exposed on Dini Petty

Stobo's grandmother, an avid *Dini Petty* viewer, wrote a letter to Petty, saying "her boy" could use some exposure. Petty invited Stobo to perform on her show and read his grandmother's letter on the air before Stobo started.

Grose laughingly says copies of that appearance "will be worth a lot of money some day."

It is the content, not the style of comedy, which varies between the three comedians. Grose describes their shared brand of humor as "stand-and-deliver comedy. We don't juggle anything."

Nannarone, one of Yuk Yuk's top MCs, jokes about growing up Italian in Alberta.

Stobo, the "23-year-old red-neck," talks about sex and drugs and rock and roll. Grose, the self-



Um, well, moooooo.

professed "old man" of the tour, deals mostly with wives, children and relationships.

Being the feature entertainer and senior member of the tour

means Grose is not willing to let the young bucks steal his thunder.

"I'm not content to be just entertaining. I want to see cheesies coming out of your nostrils." ●

100 percent Grade A Alberta Beef Comedy Tour
Yuk Yuk's WEM
Closes Sept. 15

Greasin' back to high school

MUSICALS
ET AMY
BOUGH

PreVUE

It's hard to imagine the sweet ingenue who sang "My Baby Takes the Morning Train" strutting across the stage playing Broadway's most notorious high school hussy.

Yet that is exactly what Sheena Easton is doing in the touring production of the musical *Grease!* Easton plays Rizzo, the tough cookie with the bad reputation, but she doesn't see the role as a stretch.

"I'm 37 years old, twice divorced, mother of two. I think ingenue is a description that hasn't fitted me in some time."

Seven years ago, Easton put the brakes on her pop diva career and devoted most of her time to acting. She has made guest appearances on *Higblander*, *Tek Wars*, and *The Outer Limits*. Easton even successfully conquered Broadway opposite the late Raul Julia in a year long run of *The Man From La Mancha*.

Yet Easton's whirlwind career was not always satisfying: "I got my recording contract when I was in drama school. My music career took off like a bat out of hell and just kept going. There really wasn't any time for me to stop and do acting. I started to burn out a little on the constant traveling and just constantly making pop music. When I was 30 I sat down and took a serious look at my life and thought I really need more in my life to make me happy on a career level and a personal level. So, since then I've had two kids and diversified my life greatly and done a lot of different things in my career. I thought if I am going to continue to enjoy my career and want to do this then I'm going to do things that fulfill me more."

Easton is fairly new to the cast of *Grease!* (Edmonton being only the third city she has played with the tour) but finds playing the same character, night after night to be,



Sheena Easton plays a high school hussy.

quite challenging: "I won't lie to you, it's very difficult...it gets tougher to find new moments in the same material, to make it fresh. I think that is why if you are an actor and take it seriously you want to learn and grow and get better. That's why you turn to theatre to hone your skills. That's how you learn the most about your craft, going out there in front of an audience and finding new ways to make what you're saying feel like the first

time you had that thought."

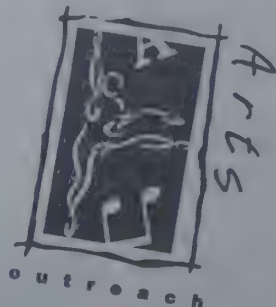
All in all Easton seems quite pleased to be touring with *Grease!*. "It's not Hamlet. We all agree that were not out there doing heavy Shakespeare. We're out there to have a party every night and that comes across to the audience." ●

Grease!
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Grant MacEwan
Community College

Montréal Danse the night away

Danseuse Manon Levac of Montréal Danse takes off into the wild blue, uh, yondeur.

Photo: Michael Slobodian



DANCE
BY KELLY
TORRANCE

PreVIEW

What is our society all about? Such a question could be debated for hours, but to Montréal Danse, a group which claims to "dance today's world," the answer seems to be about freedom and diversity.

The Brian Webb Dance Company is presenting the modern dance company as the opener to its 18th season.

Montréal Danse is different in that the troupe does not have a resident choreographer, instead inviting people from Canada and abroad to work with it. Artistic Director Kathy Casey explains:

"We have a repertoire that's not based on one single vision," she says. "We talk about dance through diversity rather than one voice."

This gives the 10-year-old company a liberty many other troupes do not have.

"I'm interested in taking advantage of our freedom so we can really explore trends and ideas," Casey says.

One of Casey's goals is to get choreographers to do shorter works of approximately half an hour. She likes putting together

programs that explore similarities and differences between works.

"It's a very different way of structuring a program," she says.

"I'm interested in putting works side by side—kind of like in a gallery—where you see more than one person's work."

She is also interested in combining theatrical and technical work.

This diversity helps set apart Montréal Danse's seven performers. "They've had incredible experience with people from around the world with all different ways of looking at things," Casey says of the dancers. "It makes them sensitive and capable performers."

Among the highlights of Casey's five years in Montréal Danse is "Ghost Stories" by Japanese choreographer Natsu Nakajima.

"It pushed people to go to a whole new level of interpretation and performing."

She says the work, which influenced the company a great deal, forced the dancers to "dig deep inside of themselves and come up with something that was very real."

Another high point was a program with American Susan Marshall and Montréaler Danièle Desnoyers, which combined a theatrical piece with something more abstract.

Desnoyers' piece, "Les yeux troubles" is one of two works Montréal Danse will be performing in Edmonton this week.

"She doesn't tell stories but she certainly likes to play with influences," Casey says. Set to music by Dmitri Shostakovich, the piece

includes Russian influences.

"It's about secrets," Casey says. "She never gives it all away."

The second work is a world premiere by Belgian choreographer José Besprosvany and Parisian composer Hughes de Courson, "Ciudad de Hierro" (City of Steel).

"This is very exciting for us," Casey says. "We're going to be doing something we've never done before and that's play music."

The dancers will play and dance at the same time.

"It's like an urban movement," she says, again talking about our current world.

Montréal Danse has been doing a workshop in Edmonton for the past month. "This is the first time for the company to do a residency like this one," Casey notes, saying that the group has done smaller workshops before.

"And because no one's in their home territory, it's a very good experience for us," she says. "All the attention is on the work."

After leaving Edmonton, Casey hopes to expand the company's audience. The North Carolina native explains: "I'm American and have been surprised they haven't been travelling more to the States. We're looking at opening up that market."

The current and innovative group should have little trouble outside of Canada.

As Casey notes, "A New York reviewer thought we were pretty hot, so that's pretty good."

Montréal Danse
John L. Haar Theatre
Sept. 6-7

Street Vue

By Klodyne Rodney

Well, now that I've had a chance to cool down from the Fringe, I have space to document the effects of brain rot. What a party! I don't know about you folks, but I'm not sure why I didn't die.

So come 6 a.m. one morning, a bunch of us were hanging out in the Green Room waiting to see if security really was going to seal off the building for a game of hide and seek. It's too bad that the game didn't happen. Robb Broderson, Mark Meer and Leslie Wilson were just a couple of those waiting patiently. Last out that night? Silverfox, Michael "Gawd" Smith, Sandy McCubbin, Muggy Burton and Alexis Larocque. It's a beautiful thing watching drunks stagger off into the sunset.

So, under the heading of "surreal" would be the morning I staggered home, way too early. A bell in the distance rang 49 times (yes, I counted), hide and go seek never materialized and pigeons dodged early morning traffic on the railway crossing Calgary Trail North. I saw all these people running and I decided I must be hallucinating. So I cruised up to a volunteer race marshal Lisa Marshall, cat lover, fitness freak and assistant at the Running Room, and I said, "Hey, what are all those crazy people doing up at this hour?" As runner

666 went by (I'm NOT kidding. It proves being up early is evil), she told me that I was witnessing the 42 km Capital City Marathon. Fine, I kept walking and the runners kept running down my street. I've always been curious about bike cops so I stopped to chat with policeman Ian McKnight, 1131 of the park patrol. So just as I said to Ian that nobody could be this crazy, I heard my name called. I turned around and there was Bridget Ryan huffing, puffing and sweating! Turns out that she made it all the way, but gained a wicked case of shin splints. Her performance in Gilligan's Island at the Fringe that night was more than a little stiff-legged.

Got to love the way the Fringe trains their staff. Talk about dedicated and strong! Truthfully, it's been YEARS since I was last asked to prove my age. Thanks to Gar-nett Murie, Mr. Crowd Management, for making me feel like a sneaky teen again.

I think he's probably gone now, but all the best to Paul Dunn who's headed off for his second year at the National Theatre School in Montréal. He was yet another casualty of the Green Room's cigar-smoking, Bailey's-swilling Russian brothers—Boris and Ivan Sczmhengy, who could be seen pin-tying anything and

everything to the pipes running along the roof. Yeah, that was my painted jean jacket up there.

So here's a something worth a laugh. Bill Smith—yeah, the guy who refused to issue a proclamation for Gay Pride—was seen hanging out at Rebar, one of the most queer-friendly places in Edmonton! What? He may not have his police scanner installed into his jeep yet, but, in the meantime, he's walking the beat with street cops. Hope 20 minutes in that kind of environment upped his tolerance to the point where the next time he's approached about a queer-positive proclamation, he'll just do it. Say, the AIDS Walk for Life is coming up in September...

I called a direct line within a local daily and got the voice of ex-Eskimo Marco Cyncar. Not being a jock type (sorry sweetie, I'm into the world of entertainment) I have no idea what he's up to. What I do remember is Marco grinding up a storm on the dance floor of Dave Jackson's Hell Parties. Hey Marco, what's the scoop? Did I dial the wrong number?

Yeah! A new theatre season is upon us and Klodyne is primed. It may be her area of strength, but that's in part thanks to the theatre community who have kept her in touch. What's up with the visual artists? Film and video folk? Writers and publishers? Dancers? Musicians? Comedians? Arts Administrators? Come on people... get with the info age and fax 426-2889 or send e-mail to <office@vue.ab.ca>

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Applebee's (13006-50 St. and 10338-109 St.) Their diverse, 60-item menu is revised twice a year and is tailored to local tastes and appeals to all ages. Whether you want something fresh, cool, spicy or sizzlin' hot, we have just the entrée to satisfy your appetite
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Zac's Place Café and Pub (Frt. 9855-76 Ave.) Featuring their famous ultimate burger and all-day breakfasts.

CHINESE

Man's Café (12520-118 Ave.) A super stop for a variety of tasty treats. Make sure to try the Oriental stir-fry

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Claude's On the River (9797 Jasper Ave.) A legend in French cuisine
The Creperie (10220-103 St.) Romantic ambience

DINING OUT

highlights the best crepes in town.
Normand's (11639A-Jasper Ave.) Fine cooking with a good selection of wild game—Sunday brunch is excellent.

GERMAN

The Mill Gasthaus (8101-101 St.) Hearty restaurant with all the classic dishes.

ITALIAN

Bruno's Italian Restaurant (9914-89 Ave.) Quiet, family-style dining and one of Edmonton's best-kept secrets.
Chianti (10501-82 Ave.) Boticeilli paintings serve as a nice backdrop in establishment offering the best pasta selections in town.
Fiore Cantina Italiana (8715-109 St.) Good, affordable, restaurant off campus.
Giovanni's Restaurant (10130-107 St.) Delicious cuisine for a song—featuring Giovanni himself when he breaks into a heart-stopping aria.
Il Portico (10012-107 St.) Trendy downtown restaurant with fresh, imaginative dishes.
La Casa Ticino (8327-112 St.) Located in a great old house just north of College Plaza, offers fine dishes.
Rigoletto's Café (10044-101A Ave.) Italian/continental spot on Rice Howard Way—lunch, dinner or late snacks.
Sorrentino's (10844-95 St.) In the heart of Little Italy, serves delicious authentic Italian fare.
The Old Spaghetti Factory (10220-103 St.) Heaping plates of spaghetti served with their patented thick, tasty sauce.
Tony Roma's (11730-Jasper Ave.) Great barbecue chicken and ribs with lots of food on your plate.
Zenari's on 1st (10117-101 St.) Humble, artsy hangout with appetizing combinations of soup, sandwiches and pasta.

Nina's dream a tasty reality

FOOD

BY PHILIPPE
RENOIR

ReVUE

About five years ago, Nina and Mario Skrpec moved to Canada from Croatia. One of their dreams was to open a restaurant. This goal has been achieved.

Nina's Restaurant on 124 St. and 102 Ave. has been open for a couple of years and is holding its own in a town that seems to have a restaurant closure at least once a week.

I remember the location as the old Glenora drugstore; that was when Safeway was across the street and the economy was better in this area.

No, I don't think 124 St. will ever compare with Whyte Ave., mainly because of the demographics. Old Strathcona has the energetic university student clientele while Old Glenora has more "denture friendly" food-seeking patrons. Nothing wrong with that—just different.

Nina's building is a charming architectural sight. The top three floors have been renovated into the Glenora Bed and Breakfast and I would recommend the stay to anyone. The owners have done a wonderful job restoring and decorating while keeping a proper vintage look.

The restaurant itself is on the main floor in the picturesque corner of the building. There are a few tables outside on the sidewalk in lieu of a patio. I don't think I want to eat that close to car exhaust, so in we go.

We're welcomed warmly as soon as we step through the doors and are taken to a window table.

JAPANESE

Furasato (10012-82 Ave.) Cozy restaurant featuring a choice selection of meals from the Land of the Rising Sun.
Mikado (10651-116 St.) The oldest Japanese restaurant in Edmonton for a good reason.
Osaka (10511-82 Ave.) Good, affordable sushi and other authentic specialties on Whyte Ave.

KOREAN

Bul-Go-Gi House (8813-92 St.) Traditional eastern flavors expertly created just west of Bonnie Doon.

MEXICAN

Julio's Barrio (10450-82 Ave.) Hearty dishes in a trendy neighborhood, perfect for your next siesta.

PASTRY

Pastel's Featuring Grabba Jabba (10665 Jasper Ave.) Fresh pastry and excellent coffee.

PIZZA

Andantino's (10111-124 St.) Pizza so good, it'll last until morning.
Stone Age Wood Fired Food (10338-81 Ave.) Don't let the industrial atmosphere fool you. Pizza served the

The friendly waitress explains the daily specials and takes orders for refreshments. We finally decide on splitting some calamari, followed by a ham and Camembert sandwich and the crepe special.

Unfortunately, we are informed that the calamari has not been delivered that day. However, the server recommends the fried Camembert as a favorite.

We opt for the Camembert and contemplate the marvelous interior while waiting: Nina's has warm dark wood furniture and probably the most interesting ceiling light I've seen—all encased and built into the structure.

The deep-fried Camembert arrives and is good—but not the best I've had. The breaded cheese quarters are crisp and not greasy, but the middle is not quite melted and the raspberry coulis is a little too tart. I would recommend mixing in a little yogurt to smooth it out a bit.

The entrées are both very tasty. The fresh loaf sandwich is loaded with sliced ham, melted Camembert slices, avocado and Dijon mustard—very nice.

The light and delicate crepe is stuffed with chunks of pork, mushrooms, onions, green peppers and served with a thick red wine mushroom sauce. Both entrées are nicely complemented with garlicky pasta and house salad.

We aren't in the mood for desserts, even though they do look good.

The food tab is \$23.40. Nina's is open until 2 a.m. on weekends.

Nina's
10135-124 St.
482-3537

traditional way.
Funky Pickle (10441-82 Ave.) Neatly tucked away on Whyte, offers tasty slices every time.

SEAFOOD

Joey's Only (11521-104 Ave.) Fish and chips galore—at an affordable price.
Thomas' Fishermen's Grotto (9624-76 Ave.) Award-winning restaurant serves all the pleasures of the sea from a quaint neighborhood location.
Sir Winston's Authentic Fish & Chips (10415-51 Ave.) The true taste of England's fresh battered cooking while you wait!

THAI

The King and I (10160-82 Ave.) Amazing selection of dishes—spicy and flavorful. Good enough for Rolling 'Stones' Ron Wood.

VIETNAMESE

Bach Dang (7908-104 St.) Great little noodle house in old Strathcona.

UKRAINIAN

Pyrogy House (12510-118 Ave.) Pyrogies and cabbage rolls—just like Baba used to make.



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THE ARTS

Print it! SNAP opens gallery

CRAFTS
BY KEN
FLICHER

PreVUE

For years, Edmonton has been seen as a centre for print-making. It's only fitting the city now has a gallery dedicated to the art form.

On Sept. 12, the SNAP Print Gallery (10137-104 St.) will open its doors and focus on the field of

print making

By no means is SNAP bursting onto the scene. In 1982, the Society of Northern Alberta Print-Artists (SNAP) was formed and incorporated as a non-profit society by a group of Edmonton print artists. Housed on the fourth and fifth floors of the Great West Saddlery Building, it houses 22 studios, a printshop and a darkroom in which most print-making techniques can be carried out.

For many years, SNAP has hoped to open a gallery dedicated to the medium. Funding in the arts being what it is, SNAP is now opening a space 14 years after its inception. The gallery is located in the back of the Latitude 53 Gallery after a long affiliation two groups they are now binding together in a more physical fashion.

Also instrumental to the opening of the space is a grant from the Alberta Foundation for the Arts

(AFA). \$10 000 was made available for renovating the space and getting the project off the ground.

You may ask yourself why would Edmonton need a gallery which focuses specifically on print making?

In the best of all possible worlds, the organization will help to promote Edmonton's already flourishing scene and draw interest into the art form.

Hopefully, this will be the key focus of the gallery. Instead of seeking out gallery space when possible exhibits are available, there will be an easily available space. It will hopefully garner attention for local talent.

In 1997, a major international conference on print-making will be held in Edmonton. Through the event and a gallery specifically geared towards print-making the city can hopefully capitalize on its positive image in the art form.

Public interest and attention locally and globally would do nothing but push our local talents further. SNAP has already shown its dedication to the form through offering courses and organizing shows. This will hopefully remain and expand with the opening of a new space.

The first show being offered is a members' exhibit. From artists of an international calibre to young upstarts, a wide collection of styles and individuals will be presented. Opening until Sept. 27, this show will lead into a series of individual print makers.

With each show running just over a month the talents of Walter Lule, Bill Laing, Lyndal Osborne (a professor in the field) and Marc Siegnor, one of the founding members of SNAP. An exhibition of six Japanese printmakers is planned in 1997.

SNAP Print Gallery
Members Show
10137-104 St.
Sept. 12-27



The art of print making is alive and well and living in Edmonton.

Hey, you—sit on this

CRAFTS
BY KEN
FLICHER

ReVUE

To many, the concept of furniture is limited to the occasional Ikea catalogue. To others, it is a post-modernist fusion of metals and glass which ends up resembling anything but furniture. Fortunately, the show at The Alberta Craft Council serves as a reminder of traditional furnishing ideals.

The exhibit and sale is a collection of dedication and love. The effort, evident in the craftsmanship, is outstanding, ranging from stained glass, wood, willow furniture and even some futuristic stainless steel. The style of each piece is completely different; all the works are obviously not going to appeal to everyone, but something will.

The first dominant style is traditional crafted wood furniture. Some of it seems a little over the top by today's standards, but it creates a wonderful sense of the past. A willow bench or a dresser with a scene painted on the door serves well as a time machine.

What they may lack in contemporary fashion sense they make up in heritage. One can't help but remember sleeping over at grandfather's place and looking at the tables and chairs he made.

Next is the combination of forms. Willow furniture meets stained glass and painting meets tabletops. The effect creates a unique piece. Two completely different forms find themselves per-

fectly complementing each other. Again, many may find them a touch tacky by today's standards, but let's just ignore them.

Rounding out the show is more modern work. Two metal works, a chair and a shelf, demonstrate one can create modern furniture while maintaining the skill, craft and individuality intact. They are both highly stylized, the chair being the more adventurous piece, and they would both look fine in the most modern of homes.

The show is completed by the tapestries of Diane V. James. One

can see the subtle works as a great accompaniment to the hand-crafted work. Her subtle colors evoke feelings of both warmth and relaxation.

The show is quite inviting but recommended only to those fascinated by furniture. If you're not, you won't pick up on the subtleties of the creations. Those interested in the art form, however, will certainly find something to adore.

Alberta Craft Council
Alberta Furniture
Until Oct. 28

Library branches out

LIBRARY

BY STEVEN SANDOZ

The Edmonton Public Library has embarked on a mission to build three new branches throughout the city.

The library board announced the kick-off of their *Help us Branch Out* campaign Wednesday. The board hopes to raise \$4 million to build the new branches. \$1.6 million of the budget is expected to come from private and corporate donations. Around \$800,000 has already been raised.

"Libraries allow access to education. There is no better legacy that we can leave our children," said Dennis Denis, the library board's chairman.

The board hopes to build a new library in the southwest end of the city. A new Lessard library will officially open Oct. 30. As well, the library wants to open a "storefront" facility in Abbotsfield, which will cater to high-risk kids in the inner city.

"We want to break the cycle of poverty and violence," said Dennis. "This is a one-time only campaign," he continued. Dennis added that the library will not be making a tax grab—for every \$1 spent out of the public purse for the project, public donations will amount to \$1.48.



Peter - Guitar for Maracujah
CD Release Party Sept. 7 Tix. @ Gravity Pope & Ochiali Whyte Avenue

Cold Comfort Farm witty, Austenistic



Kate Beckinsale and Joanna Lumley: "Right! Let's look HAUGHTY!"

FILM
BY JASON
MARGOLIS

ReVUE

It's been firmly established that British TV movies are often much better than North American theatrical films.

My Beautiful Laundrette, The Snapper and the recent Persuasion are some examples of that distinction.

Add to the list John Schlesinger's witty take on Stella Gibbon's long but popular novel Cold Comfort Farm.

Schlesinger is best known for his distinguished early films such as Far From the Madding Crowd and the Academy Award-winning Midnight Cowboy, but as of late the ever-prolific director has been doling out Hollywood suspense fare like The Believers, Pacific Heights and the Sally Field/Keifer Sutherland vigilante vehicle An Eye For An Eye, which came and

went earlier this year.

With Cold Comfort Farm, Schlesinger returns to the whimsy he last displayed in Madam Sousatzka.

His flair for moving the camera is evident throughout, although he might have been a bit better off restraining some of several over-the-top performances that mar this otherwise enjoyable—if not slightly too long—film.

Cold Comfort Farm is actually a pretty old film. A friend of mine noted she had seen it on Scottish TV almost two years ago.

Its late release is something of a puzzle, especially so close on the heels of the most recent Jane Austen film, Emma, which it closely resembles in character and story (Of course, Cold Comfort Farm has already done the festival circuit and premiered in "major cities" as early as last April. It only takes movies that much longer to reach Edmonton).

However, while this film will easily appeal to the growing horde of Austen fans out there, its unique tone—something like Merchant-Ivory meets David Lynch—might work for or against it, depending on one's taste.

The recently-orphaned Miss Flora Poste (Kate Beckinsale) is taken in by relatives at the eccentric Cold Comfort Farm, a formerly-dignified country farm now driven to ruin by a family curse.

The farm is ruled by the agoraphobic matriarch Aunt Ada (Sheila Burrell), who is apparently suffering from madness caused by witnessing "something nasty in the woodshed" when she was a young girl.

At the farm, Flora encounters her sullen cousin Judith Starkadder (Eileen Atkins) who is apologetic over an unspoken indignity caused to Flora many years ago. Judith's surly sons Reuben (Ivan Kaye) and Seth (hunk-in-the-making Rufus Sewell, last seen in Carrington) now work the land, while cousin Elfine (Maria Miles) flitters about reciting poetry.

Judith's husband Amos Starkadder, a country preacher hell-bent on saving the world from sin, is played by Ian McKellen in a comic

turn quite different from his acclaimed title role in Richard III.

The cast also includes Stephen Fry (Peter's Friends) and reunites Ab Fab's Joanna Lumley with character actor Miriam Margolyes, last seen as the wicked sisters in James and the Giant Peach.

While at the farm, Flora sets about righting all the perceived wrongs, often to comic effect. Her efforts include everything from improving the personal hygiene of those around her to playing match-maker.

The film's general success is in large part thanks to the fine work of young Kate Beckinsale, best known to North American audiences for her appearance in Kenneth Branagh's Much Ado About Nothing (On the other hand, with that film's high-watt cast which included Emma Thompson, Denzel Washington and Keanu Reeves, she was largely ignored).

Beckinsale has both the grace and comic timing of the similarly indie-film-queen Liv Tyler, but in this film delivers a stronger performance than Tyler ever has. ●

Cold Comfort Farm
Princess Theatre
Sept. 5-11

Vue movies

METRO CINEMA

Colin Low Theatre, Canada Place
425-9212

SALO: THE 120 DAYS OF SODOM (1975) Theatrical premiere of the controversial film, previously banned and available only on video. Dir. Pasolini. (Sept. 6-7, 8 p.m.)

EDMONTON FILM SOCIETY
Provincial Museum Auditorium
453-9100

NOTORIOUS (1946) A U.S. secret agent blackmails a woman into marrying a top Nazi as a means of getting information. Stars Ingrid Bergman, Cary Grant and Claude Rains. Dir. Alfred Hitchcock. (Sept. 23, 8 p.m.)

ALL AGES - BAR WITH ID



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✓TWISTERERASER (M) 7:10-9:20
A VERY BRADY SEQUEL (PG) 7:15-9:20

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A VERY BRADY SEQUEL (PG) Mon 1:20 3:50 7:20 9:20
Tue Wed Thu 7:20 9:20
JACK (PG) Mon 1:30 4:00 7:15 9:35
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✓TIN CUP (M) Mon 1:30 4:00 7:00 9:50
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EMMA (G) 1:40 4:10 7:20 9:40
✓FIRST KID (PG) 2:00 4:10 7:10 9:20
JACK (PG) 1:45 4:15 7:15 9:45
A VERY BRADY SEQUEL (PG) 2:15 4:30 7:30 9:30
✓PHENOMENON (PG) 3:40 7:10 9:45
HUNCHBACK OF NOTRE DAME (PG) 1:30
HOUSE ARREST (PG) 4:00
A TIME TO KILL (M) 6:45 9:40
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BIG SCREEN! BIG SOUND!

FILM

a MINUTE at the MOVIES by Todd James

THE CROW: CITY OF ANGELS Vincent Perez (*Undiscovered*) is a poor substitute for the late Brandon Lee in this second installment of the series. Maybe it was his accidental death during the filming of the original that lent an eeriness to the proceedings. Director Tim Pope tries hard to capture that mood, but with little effect. Perez plays Ashe, returned from the dead with powers from a mysterious crow to enact revenge upon his and his son's murderers. Like the original, *City of Angels* is visually exotic but features far more needless violence and chase scenes. Perez comes across more like Jean Claude Van Damme than the haunting, romantic figure brought to life by Lee. The villains in this tepid sequel are a disappointment as well, including Iggy Pop as one of Ashe's cold-blooded killers. We all love Iggy, but the boy can't act and his dialogue is laughable—only occasionally by design. **[M]**

THE FAN Nobody plays a menacing, obsessive psychotic like Robert De Niro, but let's give it a rest—the schtick has worn thin. De Niro plays a knife salesman named Gil. Gil's delusional mind is belted into the bleachers after losing his job and watching his favorite \$40 million ball player hit a nasty hitting slump. Bobby Rayburn (*Wesley Snipes*), the San Francisco Giants newest superstar, can't hit without the familiar number 11 on his back. That digit is already taken by a slugger who's usurped Bobby's hitting title (Benicio Del Toro). Gil gets Bobby's number back and raises his average in a way only the truly demented could imagine, but feels he's been insufficiently compensated for his trouble and begins stalking the star and his young son. This is as predictable as a seventh inning stretch and *The Fan's* collection of talent, including Ellen Barkin as a sports talk show host, is wasted. **[M]**

THE ISLAND OF DR. MOREAU Plenty of hairy and toothy makeup gives this latest adaptation of H.G. Wells' science-fiction yarn an unwanted comic effect. Even the presence of Marlon Brando as the mysterious Dr. Moreau can't pull this pointless adventure from the abyss. David Thewlis (*Unkempt*, *Dragonheart*) plays a shipwrecked survivor who's rescued by the doctor's

assistant (Val Kilmer) and becomes witness to grotesque gene-splicing experiments which fuse man with animal. Director John Frankenheimer (*The Manchurian Candidate*) takes a promising and creepy start to this film and turtles Wells' 100-year-old classic into a cheap werewolf movie. **[M]**

TRAINSPOTTING *Trainspotting* takes its title from a peculiar British hobby in which people endlessly watch trains, cataloguing railway data and other innocuous facts. The characters in *Trainspotting*, though, are obsessed with heroin. Set in some of the most depressed areas of Scotland, we meet Renton (Ewan McGregor). He narrates the film and points out that he has not chosen a conventional lifestyle and has instead cultivated a "truthful junk habit." Despite his bluster, Renton attempts to kick his habit but is drawn back by his friends Sick Boy and Spud. We're introduced to others who crawl in Renton's low life, the most frightening of whom is Begbie (Robert Carlyle), a heroin abstainer who gets his kicks chugging beer and bashing heads. Much has been made of *Trainspotting's* glamorization of heroin use. Nothing could be further from the truth. It neither promotes nor condemns drug abuse, though a scene that has Renton literally swimming in "the dirtiest toilet in Scotland" in search of a lost fix graphically displays the wretched life of a junkie. The characters may have a dark outline, but *Trainspotting* gives way to light and has more in common with, say, *The Commitments* than *Drugstore Cowboy*. **[M]**

THE TRIGGER EFFECT Imagine what your life would be like if, suddenly and without explanation, things you've come to take for granted like electric power, television, even your bank card ceased to function. That's the premise behind *The Trigger Effect*, starring *Twin Peaks's* Kyle MacLachlan and Oscar nominee Elisabeth Shue (*Leaving Las Vegas*). They play Matt and Annie, a suburban couple who, along with the other residents of an unnamed metropolis, awake to find their world isn't as safe and secure without the familiar hum of electric power. It's initially a disturbing and creepy concept as Matt and Annie find their comfortable life in tatters. Their

first concern is for their infant daughter suffering from an ear infection. Unable to obtain a prescription for medicine, drastic measures are considered. As looting becomes common place in this city without light, a friend (Dermot Mulroney) is invited to stay with them. His presence leads to tension and jealousy between the two men. An encounter with a looter leads them to seek safer ground elsewhere. Their exodus from a city without electric can openers puts them in contact with two mysterious strangers. But who can be trusted in this dark new world? *The Trigger Effect* makes a point about our (in)ability to cope when reduced to our most primitive survival instincts. It's only mildly watchable, though, as *The Trigger Effect* never capitalizes on the fear and tension felt at the beginning of the film. As it wears on, the impact wears off. **[M]**

A VERY BRADY SEQUEL No one needed a sequel to last year's spoof of America's happiest family, but like lint on polyester, this bunch is hard to get rid of. I enjoyed *The Brady Bunch Movie* for its parody of the television series. It's more of the same type of humor in this funny sequel. Still firmly entrenched in the age of eight-tracks, *The Archies* and decked out in wardrobe that features colors not found in nature, the Bradys are quite unaware of any change to society over the last 20 years. Carol and Mike (Shelley Long and Gary Cole) are still the perfect couple, Alice still serves up lard-filled meatloaf without a thought to its cholesterol count and Greg, Peter, Bobby, Jan, Marcia and Cindy are here in all their toothy glory. A dark cloud moves over the Bradys' slice of '70s heaven when husband Carol and Mike begin to question their marriage. Jan becomes even more jealous of Marcia and you can cut the sexual tension with the crease in Greg's double-knit slacks when he and Marcia realize they're not really siblings. It's another campy, over-the-top spoof fans and non-fans of the TV show will enjoy with the perfect blend of polyester and '90s attitude. **[M]**

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Violence
Twister (pg) Showtimes: 9:00 PM

THU SEPT 5 & SAT SEPT 7
Pulp Fiction (r) Showtimes: 11:10 PM
Violence and disturbing scenes

HINDI MOVIE
Rangela (pg)
Sun Sept 8 • Showtime: 5:30 PM
Before 6 p.m. All Shows \$1.25
Kine Age: \$2.50 Tuesday-All weeks \$1.25

CINEPLEX ODEON CINEMAS

TALKING MOVIE
LISIMES
444-5466

CINEMA GUIDE

Showtimes effective September 6 - September 12, 1996

LATON CENTRE CINEMAS
2nd FL. Phone 411-9111 • 4102 Ave. • 421-7920

TRAINSPOTTING
Daily 2:30, 7:30, 9:30 PM. Mat. Sat/Sun 4:30 PM. No 7:10 PM show Sept 7. 10:00 PM Sept 8.
INDEPENDENCE DAY
Daily 2:00, 4:45, 9:25 PM. Not suitable for young children.

TIN CUP
Daily 2:00, 7:00, 9:35 PM. Mat. Sat/Sun 4:30 PM. No 7:10 PM show Sept 12.

THE ISLAND OF DR. MOREAU
Daily 2:35, 7:15, 9:45 PM. Mat. Sat/Sun 4:35 PM. 8:30 PM.

THE TRIGGER EFFECT
Daily 2:00, 7:10, 9:30 PM. Mat. Sat/Sun 4:35 PM.

SPITFIRE GRILL
Daily 2:05, 7:10, 9:30 PM. Mat. Sat/Sun 4:10 PM. No 7:10 PM show Sept 7. 10:00 PM Sept 8.

THE CROW: CITY OF ANGELS
Daily 2:20, 7:20, 9:40 PM. Mat. Sat/Sun 4:20 PM.

THE STUPIDS
Daily 2:10, 7:10, 9:30 PM. Mat. Sat/Sun 4:10 PM.

SPITFIRE GRILL
Daily 2:15, 7:10, 9:40 PM. Mat. Sat/Sun 4:10 PM.

BULLET PROOF
Daily 2:30, 7:30, 9:50 PM. Mat. Sat/Sun 4:30 PM. Presented in DTS. Digital Theatre Sound. No passes accepted. Coarse language and violent scenes.

FLY AWAY HOME
Sneak Preview SAT Sept 7 at 7 PM & SUN Sept 8 at 10 PM.

WEST MALL 8
West Edmonton Mall
Phone 463-2222 • 444-1022

THE HUNCHBACK OF NOTRE DAME
Daily 2:30 PM. Mat. Sat/Sun 4:30 PM.

INDEPENDENCE DAY
Daily 2:00, 4:45, 9:25 PM. Not suitable for young children.

ALASKA
Daily 2:00, 7:10, 9:30 PM. Mat. Sat/Sun 4:30 PM.

PHENOMENON
Daily 2:30, 7:15, 9:15 PM. Mat. Sat/Sun 4:50 PM.

THE ISLAND OF DR. MOREAU
Daily 2:30, 7:15, 9:15 PM. Mat. Sat/Sun 4:50 PM.

THE TRIGGER EFFECT
Daily 7:15, 9:20 PM.

THE STUPIDS
Mat. Sat/Sun 4:10 PM.

THE CROW: CITY OF ANGELS
Daily 7:30, 9:50 PM.

SPITFIRE GRILL
Daily 2:00, 7:00, 9:35 PM. Mat. Sat/Sun 4:20 PM.

TRAINSPOTTING
Daily 2:05, 7:25, 9:45 PM.

BULLET PROOF
Daily 2:15, 7:20, 9:10 PM. Mat. Sat/Sun 4:15 PM. Presented in DTS. Digital Theatre Sound. No passes accepted. Coarse language and violent scenes.

FLY AWAY HOME
Sneak Preview SAT Sept 7 at 7:00 PM & SUN Sept 8 at 10:00 PM.

CAPITOL SQUARE
10045-Jasper Avenue • 438-1202

PHENOMENON
Daily 7:00 PM. Mat. Sat/Sun 2:20 PM.

ALASKA
Daily 7:10 PM. Mat. Sat/Sun 2:10 PM. No 7:10 PM show Sept 7.

THE ROCK
Daily 9:20 PM.

ESCAPE FROM L.A.
Daily 9:15 PM. Violence throughout.

A TIME TO KILL
Daily 6:45, 9:30 PM. Mat. Sat/Sun 2:00 PM. No 6:45 PM show Sept 9. Violence scenes, not suitable for young children.

FIRST AID
Daily 7:20, 9:40 PM. Mat. Sat/Sun 2:30 PM.

HATILDA
Daily 7:15 PM.

INDEPENDENCE DAY
Daily 6:45, 9:30 PM. Mat. Sat/Sun 2:00 PM. Not suitable for young children.

A TIME TO KILL
Daily 6:45, 9:30 PM.

PHENOMENON
Daily 7:20, 9:40 PM. Mat. Sat/Sun 2:20 PM.

ESCAPE FROM L.A.
Daily 7:30, 9:50 PM.

JACK
Daily 7:30, 9:50 PM.

THE STUPIDS
Daily 7:30, 9:50 PM.

BULLET PROOF
Daily 7:30, 9:50 PM. Mat. Sat/Sun 2:30 PM. No passes accepted.

TWIN DRIVE-IN
14225-140 Street • 457-3000

Gates open at 7:30 PM.
Closed night every THURS

THE CROW: CITY OF ANGELS
Daily 7:30, 9:50 PM.

ISLAND OF DR. MOREAU
Daily 7:30, 9:50 PM.

BULLET PROOF
Daily 7:30, 9:50 PM.

THE NUTTY PROFESSOR
Daily 7:30, 9:50 PM.

CINEMAS 4
ANY \$1.25
Wavelength
Phone 463-2222 • 444-1022

WHITEHOLE CROSSING
4211-106 Street • 438-1000

HATILDA
Daily 7:15 PM.

INDEPENDENCE DAY
Daily 6:45, 9:30 PM. Mat. Sat/Sun 2:00 PM. Not suitable for young children.

ALASKA
Mat. Sat/Sun 2:30 PM. No 2:30 PM show Sept 8.

THE ISLAND OF DR. MOREAU
Daily 7:10, 9:15 PM. No 7:10 PM show Sept 7.

THE TRIGGER EFFECT
Mat. Sat/Sun 2:45 PM.

THE CROW: CITY OF ANGELS
Daily 7:30, 9:50 PM.

SPITFIRE GRILL
Daily 7:30, 9:50 PM.

TRAINSPOTTING
Daily 7:40, 10:00 PM.

BULLET PROOF
Daily 7:30, 9:50 PM. Mat. Sat/Sun 2:30 PM. No passes accepted. Coarse language and violent scenes. No late admission.

10337-82 AVENUE

THURSDAY, SEPTEMBER 5
WELCOME TO THE DOLHOUSE (TBA) 7:00 PM
COLD COMFORT FARM (TBA) 9:00 PM

FRIDAY, SEPTEMBER 6
COLD COMFORT FARM (TBA) 7:00 PM
WELCOME TO THE DOLHOUSE (TBA) 9:00 PM
CEMETARY MAN (TBA) 11:30 PM

SATURDAY, SEPTEMBER 7
WELCOME TO THE DOLHOUSE (TBA) 7:00 PM
COLD COMFORT FARM (TBA) 9:00 PM
CEMETARY MAN (TBA) 11:30 PM

SUNDAY, SEPTEMBER 8
COLD COMFORT FARM (TBA) 7:00 PM
WELCOME TO THE DOLHOUSE (TBA) 9:00 PM

MONDAY, SEPTEMBER 9
COLD COMFORT FARM (TBA) 7:00 PM
WELCOME TO THE DOLHOUSE (TBA) 9:00 PM

TUESDAY, SEPTEMBER 10
COLD COMFORT FARM (TBA) 7:00 PM
WELCOME TO THE DOLHOUSE (TBA) 9:00 PM

WEDNESDAY, SEPTEMBER 11
WELCOME TO THE DOLHOUSE (TBA) 7:00 PM
COLD COMFORT FARM (TBA) 9:00 PM

Alternative Video Spot
Locally Owned and Operated

10050 - 82 Ave. • ph. 439-2233 • fax 433-1409 (WE RESERVE)

<http://www.compuserm.ab.ca/daz/altvid/>

New Video:

ASTERIX CONQUERS AMERICA

MINDWALK

GOOSEBUMPS: A NIGHT IN TERROR TOWER

SHAFT IN AFRICA

GOOSEBUMPS: STAY OUT OF THE BASEMENT

GULLIVER'S TRAVELS

HIGHLANDER (DIRECTOR'S CUT)

TALES FROM THE HOOD

Trans West Insurance Brokers & Registrars Ltd

Crowne Plaza, 10111 Bellamy Hill,
428-6611
every THU-SAT: John Fisher & Johanna
Sillanpaa



The Smalls, one of the bands playing at the Arts Barns on Friday, September 13 and for an all ages gig on Saturday September 14.

LOCAL PUBS

CROWN & ANCHOR

15277-113A St (Castledowns Rd),
472-7696

THU 5-SAT 7: Lyle Hobbs

CROWN & DERRY NEIGHBORHOOD INN

13103-Fort Road,
478-2971

THU 5-SAT 7: Yves Lacroix

THU 12-SAT 14: Dwayne Allen

DOG & DUCK PUB

180 Mayfield Common,
489-7766

every SAT: Open Stage with Bill Mackay,
Dan Cramer, Bill Cramer; every SUN: Open
Stage with Billy Mac & the Blues Attack

HABIT'S PLACE

10625-51 Avenue,
434-5666

every FRI-SAT: Dancing with Ko Dag Marko

FROG & NIGHTGOWN

9013-88 Avenue,
469-8165

FRI 6-SAT 7: Todd Reynolds

FRI 13-SAT 14: Dean Pierno

HUB PUB

10044-82 Avenue,
433-5794

every SUN: Kris Craig and the Dang Hummers

LION'S HEAD PUB

4440 Calgary Trail,
437-6010

THU 5-SAT 7: Mark McGarrigue

MON 9-SAT 14: Tony Dizon

MOM & POP PUB

8204 Jasper Avenue,
429-1248

every THU: Open Jam

KARAOKE

BEAUJOLAIS LOUNGE

5017-50 Street,
929-5515

every THU: Karaoke

BLUE QUILL

326 Saddleback Road,
434-3124

every SAT: Karaoke

BOILER DOWNTOWN

10220-103 Street,
429-0886

every TUE: Karaoke

CROWN & DERRY NEIGHBORHOOD INN

13103-Fort Road,
478-2971

every TUE: Karaoke

KAS PUB

114 Street & 102 Avenue,
488-4843

every TUE-WED: Karaoke Show

HUB PUB

10044-82 Avenue,
433-5794

every SUN & TUE: Karaoke

LIBERTY LOUNGE

5104-93 Street,
434-4484

every SAT: Karaoke

OLLIE'S

9945-50 Street,
466-3232

every MON & THU: Karaoke

PIG'N WHISTLE

9912-82 Avenue,
432-0188

every WED: Karaoke

REAL DOWN HOME PUB

9227-111 Avenue,
448-0441

every WED: Karaoke

Highlights

Listings are FREE • Vue Fax: 462-2889 • Deadline 3:00 pm Friday

SEPT 5 THU

DESCRIBING ALBERTA:
A CONFERENCE ON
CONTEMPORARY ALBERTA
WRITING AND THE
POLITICS OF LOCATION
Edmonton Art Gallery,
2 Sir Winston Churchill Square,
481-9328

Presenting the launch of the first gay and
lesbian literary collection. Queering
Absinthe
Time: 7:30pm
Admission is free

SEPT 6 FRI

DESCRIBING ALBERTA:
A CONFERENCE ON
CONTEMPORARY ALBERTA
WRITING AND THE POLITICS
OF LOCATION
Timms Centre for the Performing Arts,
87 Avenue 8112 Street,
481-9328

Round table discussions
Time: 9:00am-5:00pm
Admission: adult \$20, student/low income
\$12

SEPT 7 SAT

DESCRIBING ALBERTA:
A CONFERENCE ON
CONTEMPORARY ALBERTA
WRITING AND THE
POLITICS OF LOCATION
Timms Centre for the Performing Arts,
87 Avenue 8112 Street,
481-9328

Round table discussions
Time: 9:00am-5:00pm
Admission: adult \$20, student/low income
\$12
AND...
Latitude 53, 10137-104 Street,
481-9328

Gala Frank Slide Reading
Time: 8:00pm
Tix: \$3

MANICUJANI CD RELEASE PARTY
Arts Barn, 10330-84 Avenue,
415-1211

Celebrate the debut album of one of
Edmonton's hottest bands
Time: 9:00pm
Tix: advance at Gravity Pope and Occhiali
\$7, at the door \$10

POWER FROM THE PAST
St Albert Grain Elevator Park,
418-1128

Learn how things ran in the good ole days
Time: 12:00-4:30pm
Admission \$1

SEPT 8 SUN

POWER FROM THE PAST
St Albert Grain Elevator Park,
439-1518

Learn how things ran in the good ole days
Time: 12:00-4:30pm
Admission \$1

SEP 9 MON

TROOPER
IN CONCERT
Thunderdome,
9920 Argyle Road,
418-1128

Raise a Little Hell
Time: doors at 6:30pm
Tix: \$9.95

SEP 10 TUE

ALL AGES ALTERNATIVE GIG

Polish Hall,
466-7014

Street, 451-8000

Featuring Good Riddance, Trigger Happy,
Ignite, and Jughead's Revenge
Time: 8:00pm
Tix: \$10

LEARN TO SURF THE NET

Calder Library,
12522-132 Avenue,
496-7090

Learn the ins and outs of cyberspace
Time: 7:00pm
Session is free but please pre-register

SEPT 11 WED

PATRICIA KONROY
IN CONCERT

Cowboys,
14105-140 Street,
481-8739

Canadian country princess with special
guest Chris Cummings
Time: 8:30pm
Tix: \$14.95

SEPT 12 THU

EDMONTON SYMPHONY
ORCHESTRA PRESENTS
THE LIGHTER CLASSICS
Jubilee Auditorium,
11455-87 Avenue,
418-1128

100 Years of Vienna featuring pianist Jane
Coop
Time: 8:00pm
Tix: \$11.50 and up

PEOPLES

NIGHT CLUB

10620 - 82 AVENUE

Infoline: 431-0028 • Sorry No Minors

EVERY THURSDAY

D.J. LEFTY PRESENTS

L.S.D.

TECHNO — DANCE — CLASSICS

NO
COVER
CHARGE

06
FRIDAY

"TIME WARP"
RETRO EIGHTIES
BASH

WELCOME
BACK STUDENTS

With DJ Simon Lebendige & DJ Adam Coni
Drink specials all night long

07
SATURDAY

IN CONCERT FROM VANCOUVER

FINE TOOTH COMBINE

WITH SPECIAL GUESTS

NOISE THERAPY

and
THE PASTIES

Every TUESDAY

ALTAR-NATION

The Best in Gothic &
Industrial Darkwave Music

Every WEDNESDAY

RETRO '80S NIGHT

\$1.50 Hiballs and
Bottled Beer All Night Long
DJ Rick Hunter & Steve Link

Every FRIDAY

ALTERNATE STATES

THE BEST IN
ALTERNATIVE MUSIC
L.A. Rockers

It's N' Iggy's

WE HAVE IT ALL!

SEPTEMBER 5-7
BLAKJAX S.E.C.

TUESDAY NITE SHOWCASE
SIDE SHOW BOB
SEPT 10

EVERY WEDNESDAY
JAM NITE
WITH YOUR HOST STEVE HOY

ALL FOOD 1/2 PRICE
EVERYDAY FROM 4-7 PM

renford inn on whyte
433-9411 10620 82 ave.

LISTINGS

E-town Live

Listings are FREE • VUE Fax: 426-2889 • Deadline 3:00 pm Friday

GALLERIES—SHOWS OPENING

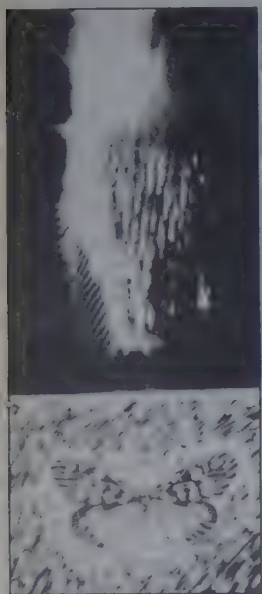


Photo at right by artist Debbie

FAB GALLERY

U of A, 1-1 Fine Arts Bldg, 112 St. 89 Ave. 492-2081

THE FALLING DOLLS: MARNA BUNNELL & THE ANATOMY OF MONUMENT
TADEUSZ WARZYNSKI: MFA Printmaking. Until Sept 15. Opening reception FRI 13, 7-10 PM.

LATITUDE 53

10137-104 St. 423-5353

Frank Slide Reading, SAT Sept 7.

LITTLE CHURCH GALLERY

455 King St. Spruce Grove, 962-0664

SONGLINES SUSTAINED: Monotype prints by Sophia Podryhula-Shaw. Sept 12-Oct 25. Opening reception THU, Sept 19, 7-8:30 PM.

MC MULLEN GALLERY

U of A Hospital, 8440-112 St. 492-4211

IMAGES OF HOPE: Contemporary photographs from the Donna Cipin Collection. Sept 7-Oct 31. Opening reception WED Sept 11, 7-9 PM.

SNAP PRINT GALLERY

10137-104, back of Latitude 53. 423-1492
SNAP membership show, including international award winning artists. Sept 12-27. Opening reception THU Sept 12.

WEST END

12308 Jasper Ave. 488-4892
Fun sculpture by Patrick Amiot and Grant Leier's famous ducks. Until Sept 19.

ART GALLERIES

ALBERTA CRAFT COUNCIL

10106-124 St.

962-1111

ALBERTA FURNITURE. HANDMADE EXCELLENCE. Wood, metal and willow furniture with tapestries. Until Oct 26

CITY HALL

N. Lobby, City Hall, 496-6955

THE MUTTART FOUNDATION, VISION OF YOUTH: Ideas on a caring community includes writing, art and sculpture. Until Sept 6.

City Hall, 988-6632

PHOTOGRAPHIC ARTS SOCIETY OF ALBERTA: Featuring talent of Albertans Sept 17-24

EDMONTON ART GALLERY

2 Sir Winston Churchill Sq. 422-4223

NEW PERMANENT COLLECTION EXHIBITION SPACES: Organized by Vancouver curator John O'Brian, professor in the department of fine art University of BC. Ongoing

THE ALBERTA BIENNIAL OF CONTEMPORARY ART 1996: The most comprehensive survey of contemporary Alberta art, and the first exhibition of its kind in the province. Painting, sculpture, videos and computer generated 3-D images. Until Sept 8

CHILDREN'S GALLERY ART WORK: A hands-on gallery space where learning about art involves interaction, role play and imaginative speculation. A place to learn by doing and making. Until Jan 5

12400 Stony Plain Road

482-4022

LINE AND DUST IN LIGHT: New works in pastels celebrating the human form by Frank Markov. Until Sept 28. Opening reception with artist in attendance, FRI Sept 6, 6:30-8:30 PM

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12400 Stony Plain Road

482-4022

HANCOCK HOUSE GALLERY

3rd Floor, 10215-112 St.

426-4180

CANDY FOR THE EYES & FOOD FOR THOUGHT: Mixed media installation by Quebec artist Diana Boulay. Until Sept 21

LATITUDE 53

10137-104 St.

423-5353

RETURN TO NITASSINAN: Peter Sibbald's photo documentary chronicles the Innu Culture of Northern Labrador. **ONE IN FIVE:** Judith Lerner Crawley's photographs are—a personal commentary on parenting, raising children and women's issues—issues that surround single parent families. Until Sept 27.

MISERECORDIA

16940-87 Ave.

484-8811, ext. 6475

SEVERAL PHOTOGRAPHS: by the Group of Several. Until Oct 2.

TAPESTRIES: by Joanne Hay. Until Oct 2. Recent work by students from Artistically Speaking & Artistic Statement—Schools of Fine Art. Until Oct 1.

ANOSA

9A, Edmonton Centre, lower level.

426-4520

Nassrin: water colors; Pat Wagensfeld: large Sunflower and Poppies; Janet Mozak: Sports artwork; Leroy Blush Bigger, Stronger & Heener limited Edition print. Silent auction on selected pieces.

ARTISTICALLY SPEAKING

ART STUDIO

Callinwood Sq. 6717-177 St.

487-6559

Paintings and sculptures by Jean Birnie.

THE ARTISTS MARKET PLACE

Westmount Shopping Centre.

111 Ave. Groat Rd.

908-0320

MUSIC ON CANVAS: Edith Todd.

Until Sept 6

WILDLIFE IN PENCIL: Rob Hewett.

Sept 7-13

THE HAGEL TREE MEDICATISSON

10354-82 Ave.

439-9604

DOMINION DAY (A LAMENT IN FIVE ACTS): An installation, mixed media works by Daryl Rydman. Until Sept 12

DIAMCLAW

10403-134 St.

482-1204

New selection of Inuit soapstone carvings from Northern Quebec, turquoise jewellery and Haida silver bracelets and pendants. New work by Norval Morrisseau and Daphne Odjig

HUGHER,MYRT

10114-123 St.

482-2854

Rotating show of Gallery artists. Thru summer

DOUGLAS UDELL

10332-124 St.

488-4445

Gallery artists, continually changing.

FOYER GALLERY

Centennial Library, 7.

Sir Winston Churchill Sq.

496-7000

QUILTS: An exhibit of quilts.

Until Sept 30

THE FRINGE GALLERY

The Park Spot, BSMT,

10516 Whyte Ave.

432-0240

KITSCHIE KITSCHIE COUP: Paintings & 3-D by Cornelia Osszovits and Marann Sinkovics. Until Sept 30.

THE FRONT

12312 Jasper Ave.

488-2952

New landscape paintings by Linda O'Neill

GALERIE WOLTJEN

http://www.woltjenart.ab.ca

Exhibit on the Internet World Wide Web.

GIORDANO GALLERY

208 Empire Bldg. 10080 Jasper Ave. 429-5066

Works by Barbara Ballachee, Phil Mann, David Bolduc. Open Wed & Sat

INK GALLERY

10624-82 Ave. 433-6834

New works by Ellenor Cleland and Diane Southworth. Sept 7-20.

KATHLEEN LAMBERT GALLERY

10411-124 St.

488-3619

Gallery artists.

NINILE CACIUM

10752-124 St.

455-9922

American Southwest original art and prints.

OPPERTHANGER

5411-51 St. Stony Plain.

432-7777

Mixed media works by Adele Knowler.

Stoneware by Debra Demers.

Until Sept 30.

PROFILES GALLERY

110 Grandin Park Plaza.

22 Sir Winston Churchill Ave.

St. Albert. 460-4310

VOLUMES I & II: Artists bookworks from Alberta Collections from the Alberta Foundation for the Arts Travelling Exhibition Programme. Until Sept 28.

PRISTINE PIECES

201, 10324-82 Ave.

439-9026

Art by Virgil J. Tonn, reproductions Duku-Lee, Carvings & jewellery by Allan Munro.

HOWLES & PARHAM DESIGN GALLERY

Royal LePage Bldg. 10130-103 St.

426-4035

Gallery artists.

Commerce Place Galleria, 10135-102 St.

Jan Elizabeth Tait. Until Sept 13.

Westin Hotel, Carvery, 10135-102 St.

New works by George Schwindt. Until Sept 30.

SCONA CLAYWORKS

8103-104 St.

433-8866

CRYPTIC SCULPTURES: by Duncan Currie.

Until Sept 8.

STEREOMITY

GALLERY & FRAME SHOP

9860-90 Ave.

433-0388

Water color paintings by Rene Thibault, wood engravings by Richard Yates, 2d and 3d work of other gallery artists.

Until Sept 29.

STRATHCONA PLACE CENTRE

10831 University Ave.

433-5807

Works by Alexis Reiter. Water colors, calligraphy, jewelry...

VANDELIEE

10344-134 St.

452-0286

Abstract paintings by David Craven, Ric Evans and David Cantone. Until Sept 16.

WEST END

12308 Jasper Ave.

488-4892

New West Coast Paintings by Robert Genn and Peggy Heer's Primitive Fired pottery. Until Sept 5.

ZEN

10815 Jasper Ave. Basement.

425-2444

ZEN Sculptures, avant-garde furniture

MUSEUMS

ALBERTA AVIATION MUSEUM

11410 Kingsway Ave.

453-1078

Aircraft on display and under restoration. Civil and military aviation history, library and gift shop. Dedicated to preserving Alberta's and Edmonton's Aviation Heritage. Open daily

ALBERTA RAILWAY MUSEUM

24215-34 St.

472-6229

Housed in the railway station built at St. Albert in 1909

CANADA'S AVIATION HALL OF FAME

Reynolds Alberta Museum, Hwy 13,

361-1351

Recognizes Canadians whose made a significant contribution to our aviation history.

CITY HALL

City Room.

492-1884

TEACHING THE WORLD: A CELEBRATION OF TEXTBOOKS: Celebrates textbooks and the people who write them. Until Sept 15.

City Room, 492-7775

SAFE KIDS ARE BACK IN SCHOOL: A display on traffic safety issues. Sept 9-15.

City Room.

452-1247

COMMUNITY LEAGUE OF OLIVER: A pictorial collection showing the development and history of the Oliver Community. Sept 16-Oct 4.

DEVONIAN BOTANIC GARDEN

5 km North on Hwy 60,

987-3054

Authentic Japanese Garden, nature trail, 80 acres of connected gardens.

EDMONTON PUBLIC SERVICES ARCHIVES & MUSEUM

McKay Ave Sch. 10425-99 Ave.

422-1970

THE SCHOOL LIBRARY

EDMONTON SPACE & SCIENCE CENTRE

451-33

LISTINGS

STAGE POLARIS, OPEN HOUSE

St. Margaret School,
7114-98 St.
462-1130, 432-9483
Guided tours, readings from productions in
96/97 season, songs and dance numbers
from West Side Story, scene painting,
costume modeling, and ... more.
Sept 7, 1-4 PM

THE WILD GUYS

Mayfield Dinner Theatre,
16615-109 Ave.
483-4051

Four men spend a weekend exploring their
inner selves. A Men's movement advocate,
a new age, a lawyer and a grocer join in
bonding ceremonies. Until Sept 15.

YUK YUK'S

Bourbon Street, WEM.
481-9857
Variety Night every Wed

FASHION

THREADZ

Gateway Lanes,
2414 Calgary Trail North, 944-9235
SAT 14: Great Designer's Guild Fundraiser
WEM, Centre Fountain

FASHION WITH COMPASSION

City Hall,
439-7469, 486-5693
WED Sept 25 Fall '96 fashion show for
men and women.

DANCE

MONTREAL DANSE

John L. Haas Theatre, 10045-155 St.
497-4416
FRI 6-SAT 7: World Premiere by Jose
Besprosvany.

SPORTS EVENTS

CAPITAL RACEWAY

Hwy 19 2 kms West of Hwy 2,
493-9000, ext. 1218.

OVAL RACING

FRI 30-SAT 31: Gold Cup National 360
Sprint Championship

FRI 6: Night Thunder/Legends

FRI 13: Nike Thunder

DRAG RACING

SAT 7-SUN 8: Camaro & Rifebird
Invitational

SAT 14-SUN 15: GM Goodwrench

Fall Finals, Pro-mod Invitational

EDMONTON ESKIMOS

Commonwealth Stadium,
448-ESKS

FRI 6: Eskimos vs Cal, 7:30 PM

HORSE RACING

Northlands
SAT 7: Canadian Derby

RUGBY

The St. Albert Rugby Club,
51 Riel Dr.,
St. Albert,
453-8627

SUN 8: Canada vs New Zealand, 2 PM.

WED 11: Canada vs France, 3 PM

Ellerslie Rugby Park,
11 St. and Ellerslie Rd, SW Edmonton,
453-8627

WED 11: USA vs New Zealand, 5 PM

SAT 14: France vs New Zealand, 1 PM

Canada vs USA, 3 PM

ICE HOCKEY

Commonwealth Stadium

OCT 10: Canada vs Cuba, 7:00 MDT

OCT 13: Canada vs Cuba, 1:00 MDT

SPEED SKATING

United Cycle,

431-0821

THU Sept 5: Annual Registration night

6-9 PM.

LITERARY EVENTS

DE:SCRIBING ALBERTAS:

CONFERENCE ON CONTEMPORARY

ALBERTA WRITING

Edmonton Art Gallery,
481-9328

THU 5: Queering Absinthe-reading

Latitude 53,

481-9328

SAT 7: Frank Slide Reading

Orlando Books,

481-9328

Diverse Positions of Alberta Writings

Timm's Centre, 481-9328

FRI 6-SAT 7: Round Table Panels

MISTY MOUNTAIN MUSINGS

Misty Mountain, 104588-82 Ave, 439-3352

every SUN: Open Stage Poetry and Prose

Readings

ORLANDO BOOKS

10640-82 Avenue,
432-7633
FRI 6: Robert Kroetsch &
Erin Moure-reading
FRI 13: Hard Luck Open Stage
WORD WORKS
City Hall, City Room,
422-8243
WED 11: Toloiva Motter-reading

MEETINGS/LECTURES

CALDER LIBRARY

12522-132 Avenue,
496-7090
TUE 10: Introduction to the Freeten
DISCOVERY LECTURE SERIES
City Room, City Hall,
481-3946

TUE 10: Wanted-Improved Self Esteem

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988-8563
every WED morn Brush up on Your
Public Speaking

VARIETY

BOYS TOWN CAFE

10116-124 St,
488-6636

every SAT: Dances

BUDDY'S PUB

10112-124 St,
488-6636

every SUN: Female Impersonators Show

EDMONTON CAT FANCIERS

Convention Centre,
461-1766

SAT 14-SUN 15: A Black & White Affair-
Cat Show

EDMONTON QUEEN

Rafter's Landing, 424-BOAT
every MON-SUN: Dining and Dancing with
the River Buoys

FORT EDMONTON PARK

Fox Drive & Whitemud,
496-8787

FRI 7: 5KM Road Race

MUSEE HERITAGE MUSEUM

St. Albert Grain Elevator Park, 459-1528

SAT 7-SUN 8: Power from the Past

MAIT SHINERAMA

City Room, City Hall,
471-8855
FRI 13: Fight CF by Getting Your Shoes
Shined

SIDETRACK CAFE

10333-112 Street,
421-1326
every SUN: Variety Night

KIDS STUFF

CENTENNIAL LIBRARY

7 Sir Winston Churchill Square,
496-7000

every MON: Drop-in Daycare

EDMONTON SYMPHONY ORCHESTRA

Jubilee Auditorium,
4428-1414

THU 12: The Lighter Classics

SAT 14: ESO for Kids

JASPER PLACE LIBRARY

9010-156 Street,
496-1810

every WED: Family Fundme

MILLWOODS LIBRARY

Millwoods Towne Centre
496-1818

every WED: Storytime Fun

SOUTHGATE LIBRARY

51 Avenue & 111 Street,
496-1822

every TUE: PRESCHOOL STORYTIME

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10611-110 Avenue,
457-3127

HGN 9: UKRAINIAN PLAT SCHOOL
BEGINS

STRATHCOMA LIBRARY

8331-104 Street,
496-1828

every TUE: PRESCHOOL STORYTIME

LIVE COMEDY

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Bourbon St., West Edmonton Mall,
481-9857

THU 5-SAT 7: Rob Brackenridge Rob
Ross, Patrick Malha

THU 12-SAT 14: Andrew Grose, Kevin
Stobo, Cris Nannarone

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SAT 14: ESO for Kids

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1-10 slides documenting 1-10 pieces of work, 100 word biography
50 word artist statement and S.A.S. deadline date Oct. 1/96. Send to:
Canadian Art Society (C.A.S.)

WHAT'S NEW FALL '96 - CALL FOR SUBMISSIONS
Submission deadline: SAT, Sept. 21, '96. Open to artists not currently consigned with the Art Rental and Sales Gallery. Submit: 10-15 slides, CV, slide list (artist, title, medium, dimensions, price). Available artwork only. Accepted artwork must be framed (when applicable), ready for exhibition and consignment. Submit to: Art Rental and Sales Gallery, The EAG, 42 St. Winston Churchill Sq. Edm. AB T5J 2C1. Ph. 429-1232 Fax 426-3105

ARTISTS! Interested in donating a piece of your work for CWA's fall auction? How about volunteers? Call 424-0287

EXCELLENT EXPOSURE for emerging artists: Drop by THE ARTISTS MARKETPLACE at Westmount Mall and get some ideas. FREE

Celebration of Women in the Arts (CWA) call for submissions for WOMANSTRENGTH '96, theme: humor. Call 424-0287 for info. Deadline Sept. 30.

AMOSA - A Network of Student Art looking for artists to show and sell their work. Students/recent grads only. Ph. 426-4520 or visit. Edmonton Centre lower level.

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The 1996 Bands-o-Rama City & Chorus needs volunteers Sept 20-21, Burton Park. Contact Glen @ 425-4979.
Take Back the Night '96 is looking for female volunteers to act as parade escorts Sept. 20. Call Kasia @ 478-3852.
Would you like to meet new people? The Glenora Rehabilitation Hospital is looking for you. A variety of different volunteer opportunities await you. Call 471-7996.
The biggest Western Canada Wilderness Committee needs lots of volunteers & caravans. Ph 433-5322. Leave some & go off!

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YOUTH RANCH CANADA inc. We welcome any donations and/or promotional ideas from the public. Youth Ranch Canada inc. P.O. Box 4415-1070 Tillson, Ont. Victoria, B.C. V8A 7H1. Tel: (604) 812-1019. E-mail: tyrc@tyrc.com.
The Edmonton YMCA Emergency Centre needs caring individuals to volunteer as Tutor/Mentors, Instructional Aides, Facilitators, and Reception Leaders in programming for youth and adult education and employment support services. 24 hours of training provided with a commitment of 2-3 hrs/wk. Daytime volunteers needed! Contact Volunteer Coordinator at 429-4991.
Can you desktop? Are you interested in global justice? The alternative "C.I.A." needs you. Call Karen @ 439-8744.

Not Necessarily the Horoscopes

By Samson Chui

AQUARIUS (Jan. 20-Feb. 18) You will wander into this cafe and get called a "punk" by the counter guy! OH MY GOD! That is, like, sooo, like, not you, everybody knows you prefer the term "Industrial Anarchist" with a safety pin fetish. For revenge, you'll boycott the cafe and refuse to order from them. You'll just get your friends to make orders instead.

PISCES (Feb. 19-Mar. 20) In a special condom demonstration put on by the Smart Sex Campaign, you'll learn how to properly open a condom package! Valuable knowledge indeed! Involves squeezing the condom to one side and opening it up with your hands without tearing. Good thing you're not a flipper baby. Err, not enough hands. That's probably what really ticked the Penguin off in Batman Returns.

ARIES (Mar. 21-Apr. 19) This week you'll read a book on conspiracies and start going whacko. You'll become paranoid and run these doomsday scenarios through your head. Start burying guns in your backyard! Buy a subscription to

Guns and Ammo. Take ninja lessons! Whoa. Stop yourself. This is worse than the time you read that book on necrophilia...

TAURUS (Apr. 20-May 20) You will buy Bearwear! Kick your own ass and save everybody the trouble, OK?

GEMINI (May 21-June 20) You are recovering from the Fringe—otherwise known as "Lots of food stalls and a guy who does push-ups for God" What happened? One year it's hip and the next year everybody's buying a temporary tattoo.

CANCER (June 21-July 22) In an effort to become more environmentally friendly you'll get a crystal rock deodorant. It's a crystal! It's a deodorant! It's Eco-friendly! You know what, so are leaves, veganchick.

LEO (July 23-Aug. 22) What's with feta cheese? As soon as you put feta on something you can call it "Greek." Like, Greek Salad (has feta cheese!), Greek pizza (Feta-riffic), Greek Chicken (Feta-tasty!).

VIRGO (Aug. 23-Sept. 22) Your butt will get bigger.

LIBRA (Sept. 22-Oct. 22) You'll actually discover the dating agency which hooks up all the really cool boys with the fat-

assed chicks and really sexy girls with the abusive assholes. So the dilemma will be: do I sign up and face potential severe ego damage or do I not sign up and whine some more? Hmmm...

SCORPIO (Oct. 23-Nov. 21) Yay! You will be in heaven this week as Jasper Ave. is reopened! Now all the assholes who have taken to cruising Whyte for kicks can go back downtown. This, of course, means you won't have to buy a whole new speaker system for your car so you can drown out all that annoying techno shit. Boom-chi boom-chi Boom-chi "Everybody!"...

SAGITTARIUS (Nov. 22-Dec. 21) This week you will be called "sweet" by somebody. Fuck, what's up with that? You didn't do all that shit for them to be called "sweet." "Take me now, sex bronco!" is what you should be hearing. Crrr. If you wanted to be sweet you would rub chocolate all over yourself. Actually that might be a good start. At least it'd make masturbation more exciting.

CAPRICORN (Dec. 22-Jan. 19) You suck.

For a consultation with Samson "Personal Friends With Cyndi Lauper" Chui—oh, just don't bother.

Women Seeking Men

I'm 26 yrs. old, 5' tall, with brown hair & brown eyes. I'm a single mom. I smile, am not into drugs or the bar scene. I'm looking for someone who's attractive, warm, friendly, outgoing, with a sense of humor & likes to socialize. He's 29 to 36, who's faithful & is into music, entertainment & the outdoors. He's mature & responsible & would like to find these same qualities in a woman. If this sounds like you & you're interested, call Box 3758.

I'm 34 yrs. old, 5'6" tall, 125 lbs. with dark brown hair & big, blue eyes. I've a great smile & have been told I'm very attractive. I'm looking for someone to help me take my mind off my work. I enjoy all kinds of outdoor activities: camping, hiking, biking & sports of all kinds. I try & stay in good shape. I'm financially secure. If you'd like to know more, call Box 7941.

Juvenile head games are not welcome here. I'm 30 yrs. old, 5' tall, quite sized, with short brown hair & wild, green eyes. I'm a mother of two boys, 8 & 12 yrs. old. I'm quite happy with myself. I seek an intelligent, honest, sincere male, 25 to 35, I'm sweet, kindhearted, intelligent, well-travelled & enjoy the arts, reading & movies. If you'd like to meet a quality lady, call Box 4948.

My name is Abbey. I'm a big-chested, medium built, 30 yr. old blonde with blue eyes. I'm independent, fun to be with, a smoker, social drinker. I like to do everything from watching movies to going to the country or out for the night. I'd like a down-to-earth guy, call me & find out more. Box 6773.

I'm an attractive lady, with shoulder length curls, sparkling brown eyes, a brilliant smile & sensual solid figure. I'm down-to-earth & have been described as dynamite. I'm fun-loving, classy & honest. I always have time for the right person. He enjoys sports, going to movies, walks, talks, having dinner & spending quality time together. If you're attractive inside & out, down-to-earth, honest, hardworking, emotionally professional, active, affectionate, articulate & a one woman man, call Box 4414.

I'm an engaged, divorced mom, 36 yrs. old, 5'6" tall, 145 well-placed lbs., with blue eyes & a warm smile. I've been told I'm a good-looking lady, with a great sense of humor who enjoys laughter. I'm a smoker & very light drinker. I'm not interested in one night stands, head games or the drug scene. I enjoy country music, being active, the outdoors. I'll try anything once & if I like it, I'll do it again. I'm seeking an honest, caring, sensitive, genuine male, under 43 yrs. old, over 5'7" tall. Take a chance. Call Box 5657.

Men Seeking Women

I'm a divorced man, 39 yrs. old, 6'4" tall, 215 lbs., with blond hair & blue eyes. I'd like to meet a lady, 36 to 42, who likes country music, long walks, drive in movies & sport of the moment discounts. Please reply to Box 6037.

I'm 37 yrs. old, 6' tall, 195 lbs., with a moustache, blond hair & brown eyes. I wear glasses. I like fishing, camping, golfing & outdoors kind of stuff. Everybody says I'm too big-headed sometimes. I'm looking for a lady who's clean & disease free. She likes the little things like staring at the stars sometimes, snuggling on the couch & enjoying each other. For more, call Box 4696.

I'm a slim, blond guy, in my early 30's, with a moustache & grey eyes. I'm into computers, gardening & adventures with like-minded ladies. I've my own business. My time is my own & I can come & go as I please. I'm very well educated & have a pretty interesting outlook on life. If this sounds interesting to you, call Box 6248.

Just Listen!

She Says: "You can get to know someone before you ever meet." -Della Martin ACTUAL TESTIMONIAL

I'm 34 yrs. old, 5'7" tall, will shoulder length, dark brown hair & dark brown eyes. I've a great smile & a wicked sense of humor. I'm soon to be divorced & a parent of two. I'm looking to meet an individual who has some depth. He's sincere, caring & monogamous. If interested, call Box 6178.

I'm a single, attractive man, 34 yrs. old, 6'1" tall, 195 lbs., muscular, with brown hair & blue eyes. I'm fit from running. I've a lot of hobbies & like. I'm looking for a woman to have a good time with & share life. Call Box 1646.

My name is Allan. I'm 32 yrs. old, 5'11" tall, 205 lbs., with a moustache, brown hair & green eyes. I'm looking for a discreet, no strings attached, encounter with a slim, attractive woman, 22 to 35. If interested, call Box 8072.

This is Curtis. I'm 20 yrs. old, 5'4" tall, 125 lbs., with short dark blond hair & striking blue eyes. I've a son, 2 months old. I'm looking for a woman who'd care to meet for casual encounters & dating or something serious if it came up. Call Box 4578.

My name is Allan. I'm 23 yrs. old. I'm looking for someone around my age. I like fun-loving girls. I like to go out to a bar. I'm a social drinker & a non-smoker. I like sports. If interested, call Box 5680.

I'm 28 yrs. old, 5'11" tall, 150 lbs., with blond hair & green eyes. I like all types of music, but prefer easy listening. I enjoy fishing, walks, talking & cuddling. I'm looking for a long term relationship. Call Box 7860.

I'm a single, white male, 5'10" tall, 170 lbs., with blond hair & blue eyes. I'm very physically fit & a non-smoker. I've a zest for life. I like to go out & do a lot of things outdoors. I'm very friendly, colorful. Get back to me. Box 8556.

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He Says: "It's amazing what you can tell by someone's voice ad!" -Matthew Rueffer ACTUAL TESTIMONIAL

I'm a university educated woman of the nineties, 48 yrs. old. I'm self-sufficient & independent. I'm searching for a man, over 45, who's comfortable with a casual lifestyle & has a good sense of humor. He enjoys movies, travelling, dining in or out & romantic evenings. You must understand that lovers can be best friends. If you fit the above, respond to Box 1278.

This is Brenda. I'm 5'2" tall, 105 lbs., with blonde hair & brown eyes. I enjoy swimming, skiing, skating, camping like riding, going on walks & spending time with that special someone. I've a little boy, 2 yrs. old. He's the pride & joy of my life. I'm a smoker & casual drinker. I'm not into the head game scene. If this interests anyone, call Box 6556.

This is Ronnie. I'm 5' tall, with long blonde hair & green eyes. I like country music & country ways. I like being outdoors, anything from horseback riding, camping, dirt biking, etc. I like someone with a good sense of humor. I like someone who likes to laugh, joke, talk & listen, too. If this is interesting to you, call Box 4319.

I'm 27 yrs. old, 5'1" tall, with dark hair & brown eyes. I'm looking for someone to go to movies with, the park, pub & have a casual drink once in a while. I also like shooting a game of pool. I'm a smoker. I'm looking for someone to spend time with, get to know, become friends & see what goes on beyond that point. If you're interested, call Box 4441.

My name is Marie. I'd like to meet people, go for coffee & get to know them better. Call me at Box 4927.

Telepersonals

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The Smashing Pumpkins

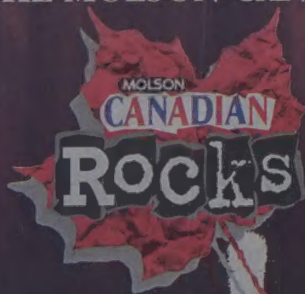
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IN THE MOLSON CANADIAN ROCKS BOX

• CHECK PAGE 10 INSIDE THIS ISSUE FOR DETAILS

I AM
BACK TO
SCHOOL

